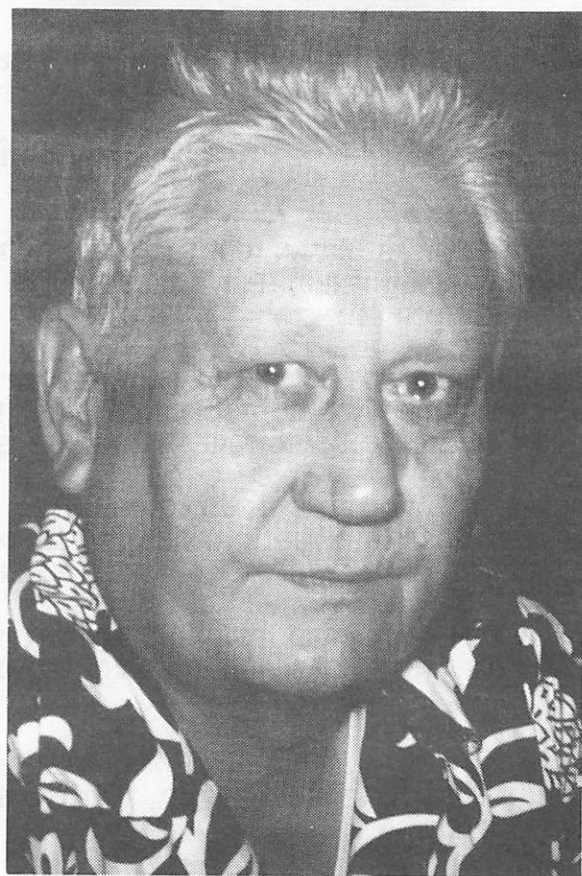


BINGANG



August 1987



MARSTON TOLTON 30

We join Helen Tolton in mourning the passing of her beloved husband, Marston, August 6, 1987, at 5:30 AM. Stricken some weeks before his passing, a heart attack left him totally paralyzed on one side and without his power of speech. An earlier attack had necessitated by-pass surgery, but with only temporary results.

In 1984 Marston and Helen celebrated their fiftieth anniversary. This also marked more than fifty years of an untiring admiration and support for Bing Crosby. His music actually became a part of their daily life - from college college sweetheart days up into the golden years - with no flagging.

Known throughout the world of Crosby collectors as Helen and Marston, or Marston and Helen - they were a pair and were always thought of that way.

Once you met Marston, from then on you called him "friend". Those who knew him have lost a true, true friend.

SUBSCRIPTION INFORMATION FOR 1988

MEMBERSHIP-SUBSCRIPTION RATES REMAIN UNCHANGED--\$10 PER YEAR IN THE UNITED STATES AND CANADA, \$15 U.S. ELSEWHERE, PAYABLE IN U. S. DOLLARS.

WE CANNOT AND WILL NOT ACCEPT FOREIGN CURRENCY: OTHER FUNDING WILL BE RETURNED.

PERSONAL CHECKS: PERSONAL CHECKS DRAWN ON U.S. OR CANADIAN BANKS WILL BE ACCEPTED. ALL OTHERS WILL BE RETURNED. SERVICE FEES ON FOREIGN CHECKS MAKES IT TOO COSTLY TO TENDER THEM FOR PAYMENT.

MONEY ORDERS. ALL MONEY ORDERS MUST SPECIFY PAYMENT IN U.S. DOLLARS, OTHERWISE THEY WILL BE RETURNED, UNHONORED. BROKERAGE FEES RESULT IN A LOSS TO BINGANG IN EVERY INSTANCE UNLESS U.S. DOLLAR PAYMENT IS SPECIFIED.

REMITTING IN U. S. CURRENCY. MEMBERS ENCLOSING U. S. CURRENCY IN PAYMENT OF THEIR MEMBERSHIPS RISK LOSS OF THEIR MONEY BY SO DOING. BINGANG CANNOT ACCEPT RESPONSIBILITY FOR THE SAFE DELIVERY OF SUCH REMITTANCES.

PERIOD OF MEMBERSHIP. MEMBERSHIPS ARE ESTABLISHED IN PERIODS OF A CALENDAR YEAR. DUES FOR THE CALENDAR YEAR 1988 ARE DUE AND PAYABLE WITH THE RECEIPT OF THIS ISSUE.

YOUR CURRENT MEMBERSHIP STATUS. UNLESS THE ADDRESS LABEL FOR THIS ISSUE BEARS THE STAMP "PAID 1987" TO THE LEFT OF YOUR NAME, DUES ARE DUE AND PAYABLE WITH THE RECEIPT OF THIS ISSUE.

MERRIL WILLSONN, TREASURER

Bingang

VOLUME LII NO. 1 AUGUST 1987

A PUBLICATION
OF CLUB CROSBY

P. O. Box 3849
Kirkwood, MO 63122

MARK SCRIMGER.....PRESIDENT
WAYNE L. MARTIN...EDITOR AND
VICE-PRESIDENT
MERRIL WILLSOHN....TREASURER

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LETTERS TO THE EDITOR

Dear Mr. Martin,

I wanted to write and congratulate you on being editor of BINGANG. I have only been a member of Club Crosby for about 8 months now and collecting about 2 years, but I have always loved Bing.

Being relatively young, or as Mr. Sutton calls me, "an elder youngster" at 35, I think I attribute my love for the music of that era and Bing to my father. I can remember as a child listening for hours at a time to all my dad's 78's.

I would love to have a complete discography of Bing's recordings. Mr. Sutton has told me that in the past issues of BINGANG a discography was printed. I wonder if there would be any chance that the complete discography (or in parts) would be able to be published again in a future issue of BINGANG?

As I said, I have been seriously collecting for only a few years, and I think I have done very well considering the time. I really collect anything Crosby, but mainly films, recordings and books so far.

I must say that I was so happy when I was able to join BINGANG. It is so nice to know that other people around the country enjoy what I do. My husband still doesn't quite understand me when it comes to my collecting! The Club and Mr. Sutton have really helped me very much. I think one of my biggest frustrations is knowing sources in locating different items.

I am quite fortunate to have a correspondence with Mrs. Crosby. We have written on and off for about 1 1/2 years now, and she has sent me a signed book of hers on Bing. I hope to someday meet her. I wish I was able to meet Bing.

Well, much success to you. I hope you might consider my suggestion about the discography.

NANCY PERNINI

Somerville, N. J.

Thank you, Nancy. For remarks concerning the BINGANG discography, see the Editor's Pages.



Bing Crosby

A Comprehensive Discography, Radio Program List and Filmography *Compiled by Timothy A. Morgereth*

Foreword by Kathryn Crosby

[550]pp. LC 85-43582

60 photographs, notes, discography, filmography, index
ISBN 0-89950-210-5 \$49.95 library binding 1987

The definitive compilation of facts and figures tracing the career of Harry Lillis Crosby from his start with the monolithic Paul Whiteman orchestra through a long, successful career (to 1956) that produced over 1,000 commercial recordings, 58 feature length films, and endless hours of enjoyment.

The first section is a listing, in chronological order, of all known 78 r.p.m. recordings from the United States, the United Kingdom, Australia, South Africa, and Canada. The second section lists chronologically all radio appearances, arranged by sponsor (Chesterfield, Woodbury Soap, General Electric, etc.) with song titles and guest artists. The final section lists all film appearances with credits, song title, and running times (correcting previous errors and deletions).

Timothy A. Morgereth, of Baltimore, is a leading collector of Bing Crosby records, books, sheet music, radio, and films.

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the editor's pages

THANK YOU, AL. BINGANG and Club Crosby owe a big debt of gratitude to our Editor Emeritus, Alston W. Sutton, for his many years of service to the club and magazine. Al edited BINGANG from 1980-1986, but he was involved with the magazine and with the club long before he took over their direction. We will miss his editorial skills, but we hope to have frequent articles by him. We wish you the best of everything, Al. Let's hear from you frequently!

GOING TO PRESS. As a youth, your editor worked in a printing office, where we did job work and published a weekly newspaper. To set type, you sat at an immense machine called a Linotype. This mechanical marvel had a keyboard with 90 big keys which were punched to coax out small brass matrices which were transformed by the machine into lines of metal type called slugs. When all the type had been set, everything was locked into a metal frame and you were ready to go to press. Things have changed. Today your editor sits at an electronic typewriter in the basement editorial offices of BINGANG and does his work on a machine that is considerably smaller than the Linotype. There are no longer any metal slugs--just black print on white paper. The process is not necessarily better, but it is a heck of a lot easier. The appearance and readability of BINGANG are important to us. Readers are invited to give us their opinions. Do you like the two-column format? Are the typefaces easy to read? Do you have any suggestions? Please let us know.

BINGANG NEEDS YOU! The content of BINGANG depends entirely upon the members of Club Crosby. The more articles we receive, the more we can publish in the magazine. We need your HELP! Our editorial policy is very simple. We publish only original, researched, factual articles about Bing or people associated with him. No poetry or short stories can be accepted. We do not publish material that is defamatory or overly-critical of anyone living or dead. Other than these few restrictions, the sky's the limit. You, too, can be an author! If you have an article in mind,

please let your editor know. Why not do it today? We also solicit clippings, pictures, and other material to be used as "filler" in BINGANG. As you read your magazines and newspapers, keep an eye open for "Bing stuff." Anything you want returned should be so marked. Please include name of magazine and date of its publication so proper credit can be given. Together we can make this magazine go!

WE ARE LATE! We apologize for this, and we promise to do better in the future. It took awhile to transfer duties to the new officers, get supplies shipped back and forth, and get enough material together to put out an issue. Present plans call for another BINGANG late this year. After that we hope to be back on the old April/October schedule. Thank you for your patience.

ABOUT THIS ISSUE. We are featuring articles by our President, Mark Scrimger, by Russ Rullman, and by Al Sutton. Mark's article tells us about Bing's careful attention to correspondence with his fans and shows several examples of the letters and notes that were sent out over Bing's name. Mark also provided several other pages of "collectibles" and photographs, plus all the information on CD's. Russ's contribution covers the Crosby-Clooney radio show which, although later in time than his "bigger" shows, is perhaps not as well-remembered. He also sent us the article on Caterina Valente. Al Sutton reminisces with us about the year he took over the presidency of the Club and the editorship of BINGANG. He also wrote the article about John Salisbury. Most of the other stuff was put together by the "editorial staff" (and you know who that is!). Features included are "Bing Bookshelf," "Discography Update," "Bing Trivia Quiz," "Scrapbook," and the embryonic "Bing in Sports" (which we hope to develop into a full-fledged series). Your editor did the record reviews this time, because of the fact that nobody else offered to do them. He is no expert at this. Do we have a volunteer waiting in the wings? If so, please step forward!

THE ROAD TO HOLLYWOOD. The Victorian Bing Crosby Society, in its magazine, **THE CROSBY VOICE**, reports that no more copies of Fred Reynolds' book, "The Road to Hollywood," are available. The book was published on a subscription basis, and only those who had paid a deposit before publication were able to get copies. Now, aren't you glad that Al Sutton took care of us Club Crosby members? It is a fine book and a worthy addition to any Crosby collection. Speaking of the V.B.C.S., Bob Machliss, its president, is now featuring an excellent series by Vern Wesley Taylor entitled "Transcribing Bing" in his magazine.

BING'S FIRST RECORDING. In his article "A Few Observations on the Art of Playing Old Records" in the February 1987 issue of **ANTIQUES & COLLECTING/HOBBIES**, Bob Ault has the following to say that is of interest to Crosby collectors: "Columbia usually specified a speed of 80 rpm, but the general run of their recordings was about 76 rpm, as well. A noticeable exception is number 824-D, "I've Got the Girl" by Don Clark and his Orchestra (vocal refrain by Bing Crosby and Al Rinker--without label credit) which was cut at about 70 rpm in 1926 (a controversial matter among Crosby collectors; the orchestra sounds fine at 78, but the singers sound all wrong; at 70, the orchestra sounds fine, but the voices are recognizable at last)....There are wide variations in recording speeds found in records of most labels."

BING IN THE MOVIES. A few weeks ago the family was watching one of the horror films that are so popular these days on cable television. This one happened to be "A Nightmare on Elm Street, Part 2: Freddie's Revenge." After all the usual blood and gore, we were amazed to hear Bing's voice over the closing credits. It was his light-hearted version of "Did You Ever See a Dream Walking," as recorded on Brunswick 6724 on December 11, 1933. The song does sort of tie in with the theme of the movie, in a distorted sort of way. Also, if you have seen Bert Lancaster and Kirk Douglas in "Tough Guys," you heard Bing singing "Don't Get Around Much Any More" on a battered old record.

GOLDILOCKS. In the last issue, Al mentioned that "Goldilocks," a 26-minute live/animated film from television, is now available on videocassette. We would also urge you to snap up this tape while it is for sale. Now, how about "High Tor" and "Dr. Cook's Garden"? Anybody know where we can pick up these two television dramas?

BINGANG DISCOGRAPHY. Some readers have asked if we plan to do anything more with the discography that appeared in **BINGANG** over a six-year period. Some have suggested that we reprint it in book form. One reader recommended that we combine it all into a single alphabetical listing and print it in an issue of **BINGANG**. This is a possibility for the future, and we would like to have your thoughts about it. We frequently get requests for reprints of certain articles in the discographical series, and although printed copies cannot be furnished, photocopies can be arranged. The charge is 15 cents per page, plus postage.

FAN CLUBS. One of our members has written to inquire whether we know of any fan clubs in existence for Peggy Lee and Ella Fitzgerald, also whether any discographies have been published for these two ladies. If you have any information, please let your editor know. We would be pleased to publish the names and addresses of any fan clubs for stars of the present and past, also information about discographies.

CLUB CROSBY ADDRESSES. We can save a lot of mail-forwarding if you will remember these addresses for correspondence with Club Crosby officers. For correspondence regarding the Club in general, write to Mark Scrimger, President Club Crosby, P. O. Box 172, Parma, MI 49269. All correspondence regarding articles in **BINGANG** should be sent to Wayne L. Martin, Editor **BINGANG**, P. O. Box 3849, Kirkwood, MO 63122. All correspondence regarding membership status should be directed to Merrill Willsohn, Treasurer Club Crosby, P. O. Box 8283, Sacramento, CA 95818. Thank you for your assistance.



FADED AND WORN-FINGERED AND TORN

=====

JUST A BUNDLE OF OLD BING LETTERS



BY MARK SCRIMGER

Throughout his career, Bing spent a considerable amount of time and money to answer all correspondence addressed to him. In fact, he was almost fanatic in seeing that even the shortest note or card was acknowledged either by him personally or by a member of his staff. In this article we'll take a look at some examples of cards and letters Bing sent out over the years to his friends, fans and family.

As his star began to ascend in the 1930's, Bing set up an office staffed with several secretaries to handle the task of answering the thousands of fan letters being sent to him each week. The bulk of the replies were composed by them and contained answers to the sender's questions and information on Bing's present activities and future plans amongst other things. Those they couldn't answer in this manner or those which called for a more personal reply were forwarded to Bing. When it was convenient for him, Bing would use a dictaphone to answer this correspondence and then would send the belt back to his office staff for transcribing and subsequent posting.

The first illustration shows Bing dropping by his office in 1937 attired in his WAIKIKI WEDDING wardrobe. His secretary is busy answering the morning mail and filling what looks like hundreds of picture requests (another expensive undertaking financed by Bing for the benefit of his fans). The smaller pictures shown are examples of the 8 x 10 portraits that were sent out over the years.

The next quartet of letters (numbers 2, 3, 4, and 5) feature four different

letterheads used by Bing during various stages of his career. Although I have never come across any, perhaps there were others from Paramount Studios, the American Broadcasting Company, Decca Records, or the Bing Crosby Pro-Am. Obviously, some sort of autopen or mimeograph was used to duplicate Bing's signature on the first three letters because, even though their dates span over ten years and emanate from both New York and Hollywood, the autographs are exactly the same in every respect. The last letter was transcribed from a tape Bing made while at his home in Las Cruces, Mexico. I'm not clear as to whether or not Bing actually went back and personally signed every one of his dictated letters after they were typed up, so it would be hard to vouch for the authenticity of these signatures, too. It would be nice to think that he did, especially in his later years when he had more time and less mail. Number 6 shows Bing using his dictating machine in a photograph dated October 31, 1953 on the back.

The next three cards (numbers 7, 8, and 9) were Bing's responses to sympathy and get-well cards sent to him on various occasions by his friends and admirers. Even in his low moments, Bing still took time to arrange for these personalized notes to be mailed out. Number 7 was sent after Dixie's death from cancer in late 1952. Number 8 came after Bing's lung surgery in January 1974. While he was recovering from his fall in March 1977, Bing wanted to show his appreciation for all the get-well wishes he received, so card number 9 came into being. The card with lyrics

from Bing's composition "That's What Life Is All About" was sent out by his family after his unexpected death on October 14, 1977.

The novel record label (number 11) was sent on a card to Bing's family and friends to announce the birth of his fifth son in 1958. "Tex" was a moniker Bing tried to pin on young Harry because his mother was from the Lone Star State.

Certainly the rarest of all Crosby correspondence would have to be a completely handwritten note or letter from Bing like the one shown here (number 12) sent to Priscilla Koernig, a past president of Club Crosby. Needless to say, examples like this are scarce and are probably the ultimate Crosby collectible.

Pictured next are two Christmas cards from the entertainer most closely-associated with the yuletide season. Number 13 is from 1973 and features a shot from his Christmas special televised that year. Number 14 is from the mid-1960's and has a formal family portrait as its cover.

Well, it appears that the postman has made his last delivery for this issue. I hope you enjoyed being able to look through a dozen pieces of mail and not come across one bill! It would be nice to hear from other members who may have examples of Crosby correspondence which have different letterheads or are of styles that differ from those illustrated here. Perhaps we can run a follow-up article if some interesting ones come to light. By the way, you should give yourself ten points if you recognized the title of this article as being taken from one of Bing's 1929 recordings with the Paul Whiteman Orchestra.

ILLUSTRATION SOURCES

1. Photo from Dell magazine BING CROSBY--A PICTORIAL TRIBUTE, page 25 (actual size) in my possession.
- 1a. Small portraits taken from strip of four in my possession.
2. Photocopy from THE CROSBY VOICE--full size in my possession (reduced).
3. Photocopy from THE CROSBY VOICE--full size in my possession (reduced).

4. Full-sized original in my possession (reduced).
5. Full-sized original in my possession (reduced).
6. Photo in my possession (actual size).
7. Original card in my possession (actual size).
8. Original card in my possession (reduced).
9. Original card in my possession (reduced).
10. Original card in my possession (actual size).
11. Photocopy in my possession (actual size).
12. Photocopy from June 1974 BINGANG in my possession (actual size).
13. Original card in my possession (reduced).
14. Illustration from magazine article in my possession (actual size).





Bing Crosby
Columbia Broadcasting System
New York City

February 14, 1935

Dear Miss Groves:

Thanks for your letter and your interest. I appreciate any suggestions, and am always glad to know how the programs and pictures are received.

At present I am working on the picture "Mississippi" with Joan Bennett and W. C. Fields. I hope you will enjoy it.

With the Woodbury broadcast every Tuesday evening, at 9 o'clock, Eastern Standard Time, over the Columbia Coast to Coast System, my picture work, and making recordings for the Decca Record Company, I am kept pretty busy.

Have asked my secretary to enclose the picture you requested.

I hope my future efforts warrant your attention and approval. With best wishes, I am

Sincerely yours,

Bing

BC/gv



Bing Crosby
NATIONAL BROADCASTING COMPANY
Hollywood

July 18, 1938

Dear Miss Phillips:

It is a pleasure to fulfill your picture request in return for your kind words, and to assure you we are always open to suggestions.

We are hard at work on a new picture, "Paris Honeymoon". "Sing You Sinners" will be out in September, and the songs are now on the air - "I've Got A Pocketful Of Dreams", "Don't Let That Moon Get Away" and "Laugh and Call It Love". Hope you'll like them.

I plan to vacation from the Music Hall radio program until October.

Thanks for your interest.

Best wishes,

Bing

BC:re

P. S. In answer to many inquiries, the book "Bing" may be obtained through book stores, or direct from Larry Crosby, 9022 Sunset Boulevard, Hollywood.

3

Bing Crosby
Hollywood

July 20, 1945

Dear Miss Cousineau:

Due to material shortages, I'm not going to be able to send out any more photos for the duration. It's almost impossible to obtain photo stock envelopes or card boards and I'm saving what we have to take care of the requests of the boys and girls in the different services.

I'm sure you'll bear with me in this until Victory is ours, and we can settle down again in peaceful living.

Our latest picture release is "Here Come The Waves". "Road to Utopia" is set for this fall.

With best wishes, I am

Sincerely,

Bing
Bing Crosby

BC:jl

4

Bing Crosby

Las Cruces
May 19, 1969

Dear John:

Congratulations on the award you recently received. Richly deserved, I'm sure.

Glad you like the "Hey Jude" album. It was quite exciting, working with an orchestra of this type, and I was thrilled by the arrangements.

Jimmy Bowen is talking about doing something else, but until I get back from Mexico, where I'm currently with the family, nothing definite will be decided.

I'm hopeful it can be worked out, because Jimmy Bowen is a very progressive young man with good ideas, and excellent taste.

We seem to have confidence in his ability to cut something by me that will be successful. I personally think he's more adventurous than prudent -

Always yours,

Bing
Bing Crosby

BC:lm

Mr. John P. Elwood
1204 First Street
Jackson, Michigan 49203

5

10



6

Bing Crosby and his sons
gratefully acknowledge your
thoughtfulness in arranging
a charity contribution
in the name of our
beloved wife and mother

7

*So many kind, encouraging words
and prayers came during my illness
I just had to get well!*

Many thanks

Kma Crosby

8

*Thank you so much for your
concern and your good wishes
during my hospitalization.*

Many thanks

Kma Crosby

9

Thank you for caring

Kathryn Crosby and Family

*"It's been a joy, I can't deny
Though some may think
I took things lightly.
But man and boy
I looked on High and never failed
To thank Him nightly.*

*When I look back, I can't forget
The friends I've met
And the things they've done.
I thank them all.
It's been great fun.
As for me, I have no doubt
That's what life is all about."*

Kma Crosby

10

11



Dear Lisa:
 Many thanks
 to you and the
 Club Crosby for the
 fine tin of home made
 cookies -
 Bing

12



13



14

BINGANG acknowledges with thanks the assistance of Charlie Crain of Golden Pen Studio, Kirkwood, Mo. in preparing these and other illustrations for this issue.

*We are singing to wish you a
 Happy and Blessed Christmas*

Kathryn, Mary Frances, Harry,

Nathaniel and Bing Crosby

Books

If you didn't buy Bob Hope's latest book, *Confessions of a Hooker*, when it came out in hardcover, it's now available in a softcover version for \$9.95. It's worth the investment because it contains many previously unpublished pictures of Bing with Bob, plus many interesting reminiscences of their shared golfing experiences. You'll also enjoy hundreds of anecdotes about famous golfers and celebrities Bob has met out on the links during the last half century.

Although not available yet, there are several new books about Bing being readied for publication. In our last communication with McFarland & Company, Inc., they indicated that they expect to release Timothy Morgereth's Crosby reference book in the fall of this year. A

price of \$49.95 was quoted. An ad and order form appear on page 4 of this issue.

A recent letter from member Vern Taylor of Portland, Oregon informs us that he has two books ready to be published. One will chronicle the history of the Kraft Music Hall (Bing's radio home for ten years) and the other will be called *Transcribing Bing*. It will expand on his fine series of articles done under the same title which ran recently in the Australian journal, *THE CROSBY VOICE*, put out by the Victorian Bing Crosby Society.

Sheldon O'Connell, author of *Bing--A Voice for All Seasons*, will soon publish a book on Dick Todd.

More details on all of these when they become available.

'Mairzy Doats' and TV theme composer dies

LOS ANGELES (AP) — Jerry Livingston, composer of the nonsensical tune "Mairzy Doats," more serious love songs such as "The Twelfth of Never," and television themes including "77 Sunset Strip" and "Hawaiian Eye," has died after a long illness. He was 78.

During his prolific career, the Denver native also scored such tunes as "It's The Talk of the Town," "Blue and Sentimental" and "I Had Too Much To Dream Last Night."

He also wrote the title songs for such television shows as "Casper The Friendly Ghost," "Bourbon Street Beat," "The Bugs Bunny Show" and "Lawman."

For movies, Livingston scored Walt Disney's "Cinderella," which featured the songs "Bibbidi Bobbidi Boo" and "A Wish Your Heart Makes."

July 10, 1987

IT'S THE TALK OF THE TOWN

MAIRZY DOATS

Featured by BING CROSBY

Bing recorded It's the Talk of the Town, Rose of Santa Rosa, and Bibbidi Bobbodi Boo for Decca. Mairzy Doats appears on one of the Singalong LPs.

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A CONNECTICUT YANKEE IN KING ARTHUR'S COURT is the latest Crosby flick to be released on video cassette. It's the first since WHITE CHRISTMAS came out almost two years ago. When it was made back in 1949, it was filmed in glorious Technicolor. So, the boys in Hollywood won't get a chance to mess this one up by trying to colorize it. It's a great movie and moderately priced at \$29.95. Some outlets discount their videos, so you might be able to pick it up for less.

BLUE SKIES is conspicuously absent from any list of Fred Astaire films presently available on video cassette. Although it was Fred's highest-grossing film and contains his trademark "Puttin' on the Ritz" number--not to mention Bing Crosby--you won't find it for rent or sale at your local video store. Perhaps Fred's death and all the career retrospectives done after it will spark interest in re-releasing it on tape to the general public. I know we Crosby collectors would be most appreciative.

--Mark Scrimger

JOHN SALISBURY

We are in receipt of a copy of the *Sunday Oregonian* of June 28, 1987, which announces the death of John Salisbury on Saturday, June 27th. He died in his Portland, Oregon home of a heart attack.

The article eulogizes Mr. Salisbury for his lifetime career in radio. He was associated with station KXL in Portland for many years, and quite a few of his outstanding performances were for work with that station. He became an announcer in St. Paul, Minnesota before the war and served with distinction in the U. S. Army in the South Atlantic Command during the war. He had a brief fling as an actor and playwright before becoming the Administrator for the Beck School for Radio in Minneapolis.

He then worked in radio and television in Salt Lake City before moving to Portland in 1955. In 1969 John Salisbury became the first broadcaster to receive the Principal Editorial Award from the Freedoms Foundation at Valley Forge. From 1962 to 1979 he received no less than 15 Freedoms Foundation Awards.

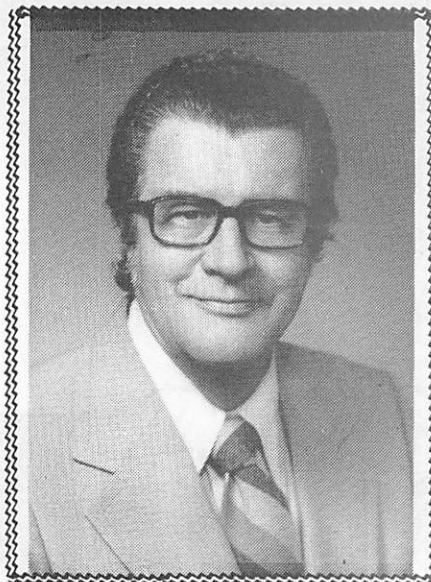
In addition to his radio functions, John published three books and wrote columns for papers throughout the country.

John Salisbury will be remembered fondly by members of Club Crosby as the originator, writer, and guiding light for the masterful 39-week series on radio, "The Crosby Years." Widely hailed as the very best in retrospective looks at Bing's career while Bing was still alive to assist in the preparation of the material, the series had wide

distribution among Crosby aficionados on tape. John developed the series with Bing's whole-hearted assistance, and he traced Bing's career within a framework that included recognition of Bing's more worthy contemporaries. To own tapes of the entire series is to have in one's possession the definitive audio tribute to Bing's lasting worth. John, with the able assistance of Vernon Wesley Taylor, combed private collections for outstanding examples of Bing's recorded output. It is heartening, at this time, to hear the interplay between Bing and John Salisbury as they discuss specifics of the long Crosby career.

John did more than his bit to cement Bing's position firmly in place for all time. For this, members of all Crosby clubs, and particularly Club Crosby, owe John a great debt of gratitude. Another good man gone, and there weren't enough to begin with.

Al Sutton



BINGANG'S THANKS GO TO VERNON WESLEY TAYLOR, WHO SENT US A COPY OF HIS MONOGRAPH ON JOHN SALISBURY, PUBLISHED IN THE "CROSBY COLLECTOR PROFILES" SERIES.

BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to the magazine should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding the Club in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma, MI 49269. Correspondence regarding membership status should be sent to Merril Willsohn, Treasurer, P. O. Box 8283, Sacramento, CA 95818.



Danny Kaye talks with Bing on the set of "White Christmas" as director Michael Curtiz looks on. Bing and Danny co-starred in the film in 1954.

DANNY KAYE, 1913-1987

In early March of this year we read of the death of Danny Kaye. The article below was extracted from the reports of the news services.

LOS ANGELES -- Danny Kaye, the red-haired clown prince of musical comedy who worked his way from busboy to Broadway and Hollywood, died early today at 74.

Kaye, who was hospitalized Sunday, died at 3:58 a.m. of heart failure brought on by complications of internal bleeding and hepatitis, said Warren Cowan, chairman of Rogers and Cowan public relations firm.

Kaye's wife, Sylvia, and daughter, Dena, were with him when he died at Cedars-Sinai Medical Center, Cowan said.

Mr. Kaye's performing career spanned television, Broadway, movies and the concert stage. In addition, he was known as UNICEF'S longtime "ambassador to the world's children." The red-haired rubber-faced comic starred in such film classics as "Hans Christian Andersen," "White Christmas" and "The Secret Life of Walter Mitty."

The Brooklyn-born entertainer got his start as a clowning busboy on the Borscht Belt during the late 1920s and went on to Broadway, Hollywood and the concert stage.

Denmark's Queen Margrethe knighted him in 1983 for his portrayal of the Danish author Hans Christian Andersen in the Hollywood musical. The citation called him "the Pied Piper to the children of the world."

Danny Kaye won Emmy awards for television's "The Danny Kaye Show" in 1963 and best children's special in 1975. He received a special Oscar in 1954.

Mr. Kaye conducted some of the world's greatest symphony orchestras, once sang for Queen Elizabeth II and was awarded the American Symphony Orchestra League's gold baton for distinguished service to music and the arts. But he couldn't read music.

In a 1981 performance of the New York Philharmonic, Kaye entered with a quiver of batons, occasionally cued the violins with a leg kick and conducted "Flight of the Bumble Bee" with a flexible red flyswatter.

Born David Daniel Kaminsky on Jan. 18, 1913, Mr. Kaye began his career in New York state's Catskill Mountains. He moved from nightclubs to Broadway, appearing in "Lady in the Dark" in 1940 with Gertrude Lawrence, stopping the show nightly with the song "Tchaikovsky," in which he reeled off the names of 54 Russian composers -- some real, some not -- in 38 seconds. He starred in "Let's Face It" in 1941.

He received an Emmy nomination last year for an appearance on "The Cosby Show."

In February 1983, he was given the 1982 Screen Actors Guild Annual Award for "fostering the finest ideals of the acting profession."

Mr. Kaye underwent quadruple-bypass heart surgery that same month.

Danny Kaye and his wife, the producer, lyricist and composer Sylvia Fine Kaye, were married in 1940 and have a daughter Dena, born in 1946. Mrs. Kaye wrote many of her husband's songs and was involved in the production of his movies and TV specials.

Mr. Kaye was a founder and had been a limited partner of the Seattle Mariners baseball team.

Editor's Note: In 1954 Danny Kaye appeared in the Paramount film "White Christmas" with Bing Crosby, Rosemary Clooney and Vera Ellen. According to the Green-Goldblatt book "Starring Fred Astaire," Danny's part was originally intended for Fred Astaire. "Although signed to appear in the film later in 1953, Fred became ill and had to be replaced by Donald O'Connor. Then O'Connor took sick and was replaced by Danny Kaye."

In April of 1954 Decca Records studio-recorded the music from "White Christmas," using Bing and Danny Kaye from the original cast, but substituting Peggy Lee and Trudy Stevens for Rosemary Clooney and Vera Ellen. The songs were issued on Decca LP DL-8083 and on EP set ED-819.

We will miss Danny Kaye. Perhaps his most memorable part in the movies (at least to some of us) was the hypochondriac army recruit in "Up in Arms" (1944).

THE CROSBY-CLOONEY SHOW

BING'S MOST PROLIFIC NETWORK RADIO PROGRAM

BY RUSS RULLMAN

IT WAS 11:40 A.M. on Monday, February 28, 1960--and the voice of Bing Crosby reached millions of listeners through the several hundred broadcast stations comprising the CBS Radio Network, as he introduced the first of a brand new series of music and commentary programs: The Crosby-Clooney Show. This was to be his last series on network radio. From the standpoint of numbers, it was also his most ambitious. A total of 675 Crosby-Clooney Shows were broadcast in the 135 weeks to follow!

Each program was approximately 20 minutes long, following the Garry Moore Show with Durward Kirby, and preceding the CBS Twelve O'Clock News. Five shows a week, Monday through Friday, week after week, without a break. And this kind of production from a star whose attendance of the Kraft shows was studded with "vacations." How was it done?

Bing's show budget--and hence his supporting cast and technical team--was minimal. He and Rosemary Clooney were co-stars; Bing was very scrupulous in dividing the singing chores exactly in two. Behind them was the group of regulars who worked with Bing for seven years following the end of the General Electric program in 1954: Buddy Cole and his combo, with Buddy Cole on the piano and electric organ; Nick Fatool on drums and a variety of other instruments; Vince Terry on guitar, banjo and other strings; Don Whittaker on the bass.

The versatility of this little group made them sound much bigger. They worked fast, recording on tape almost 500 different songs, all of which required arrangements and rehearsals.

The announcer? Who else but faithful Ken Carpenter, who came aboard with Bing on the Kraft show in the mid-thirties and was there for the final, 675th program of Bing's last radio series. But Ken was more than just the commercial announcer on this program. He, Bing and Rosie shared between them the topical

comments, the humor, the intros and asides, even the commercials, which were often laced with musical parodies and little skits as well as straight "sell."

To make it all come together were the two production geniuses Bill Morrow and Murdo McKenzie...the same pair who handled production for Bing on his radio shows of the forties and fifties--Kraft, Philco, Chesterfield and General Electric. Bill developed the format and wrote copy where called for--there was a lot of ad lib in every program--and Murdo, with his scissors and editing spools, put all the pieces of music and dialogue together, snipping where necessary to make the timing come out "on the nose." Yes, through the magic of audio tape (not a word was spoken live on the air!) this brilliant bunch of pros came up with a daily network show that not only held its own in the ratings game but crowned the last great daytime radio lineup.

Preceding the "Crosby-Clooney Show" were three of the radio/TV biggies of the period--Arthur Godfrey, Art Linkletter and Garry Moore. Our man was supposed to carry their audiences through to the CBS news--and he did so with gusto. Bing was never more bubbly and upbeat than on this 20-minute stint.

A typical program of the series began when the station break announcer said: "And now, the Crosby-Clooney Show! Bing Crosby, Rosemary Clooney, with Buddy Cole and his music!"

BING: Hello, everybody! Hi, Rosie.

ROSIE: Hi, Bing.

BING: You care to commence the proceedings with a bit of song, Rosemary? (Opening song was always alternated with Rosie.)

ROSIE: I'll just do that little thing.

KEN C: And what's the selection, Rosie?

ROSIE: (Song title and comment as Buddy Cole opens with organ or piano intro)

Following the first song was the first commercial, usually handled by Ken, but often with Bing or Rosie doing the

chore. Then came the commentary, often concerning current events but as wide-ranging as cooking and restaurants or temperamental opera singers. This was followed by a second song, in this case Bing's solo. Then either a duet, an instrumental number by Buddy Cole and combo, followed by a commercial. The program concluded with solos by Bing and Rosie, the ending commercial, and into the closing theme song, "Side By Side," later changed to "Don't Worry About Tomorrow." The ending often went like this:

BING: Time for us to move on out, Rosie.

ROSIE: Yes, gotta go now, but we'll be back at this same time tomorrow.

BING: That we will--hope you'll be listening! Until then...

THEME: "Side By Side" comes up behind Carpenter.

KEN C: Tune in tomorrow at this time for another session with Bing Crosby and Rosemary Clooney. This program was produced in Hollywood by Bill Morrow and Murdo McKenzie. Ken Carpenter speaking.

THEME: Up and hold for timing.

BREAK ANNCR: This is the Columbia Broadcasting System.

What songs were used by Bing, Rosie and Co. on their programs? Some old, some new, middle-of-the-road tempo, the kind you'd expect to attract the housewife audience. Bing, of course, favored the old standards. Rosie's were more current (but no rock or Presley lyrics) and Buddy Cole could get a little wild on his solos. A good example would be program #184, aired Thursday, November 10, 1960. Here was the lineup:

I'm Gonna Sit Right Down and Write Myself a Letter--Rosie

Gypsy in My Soul--Bing

Tuxedo Junction--Buddy Cole and Combo

We Just Couldn't Say Goodbye--Bing and Rosie duet

I Wish I Were in Love Again--Rosie

Goodnight, Sweet Dreams, Mary Lou--Bing

Bing and Rosie met often at the studio, recording all the intros and dialogue as well as the duets. Some of Bing's solos were borrowed from his nightly 15-minute show of 1954-56, "The Bing Crosby Show" (what else?). Other tapes came from the series "The Ford Road Show," which came along in 1957. Rosie's songs were sometimes borrowed

from her own daytime program, "The Rosemary Clooney Show," which also used Buddy Cole and his boys.

And of course, Bing repeated. Oh, how he repeated! His solos and duets on these programs were repeated an average of only three times each, true; but this means that some were played ten times and others once. Rosie followed suit, but to a lesser degree. Even Buddy Cole repeated himself; his "Chloe" is found on a half-dozen of the shows.

Uniquely, however, there were no guests, and all of the musical numbers were Bing-Buddy-Rosie creations, with a couple of exceptions. He and Rosie plugged their 1959 album "Crossing the Plains" on a few shows, and their comic single "Isle of Capri" (1958) with Billy May's Orchestra was used several times.

Truly, the whole series was a monumental undertaking, but in character with a man who could, and did, cut 8 or 10 commercial recordings in a single day.

PART TWO, the conclusion of our look at the CROSBY-CLOONEY SHOW, will appear in the next issue of BINGANG, with an alphabetical index of Bing's songs and duets as used on the program. Never before has this song list appeared in print. So, as Ben Bernie used to say, "Stay with us for the mostest of the bestest!"

THEY FOUGHT HANDICAPS...TO BE FAMOUS

Hundreds of famous people conquered severe handicaps and crippling injuries to be achieve success.

In her book, "Although...Those Who Overcame" (Padre Productions), educator Barbara Gosline Smith tells of more than 1000 celebrities of the past and present who beat disabilities. For example:

Actor Art Carney overcame lameness, a hearing defect and severe bouts of depression to become a top television comedian and an Oscar-winner for his role in "Harry and Tonto."

Bing Crosby continued his singing and acting career after having part of one lung surgically removed.

Marilyn Monroe beat a bad stutter to become one of the top movie stars of all time.

--GLOBE, April 20, 1982.



"There was never a greater perfectionist, there never was, or never will be, a better dancer, and I never knew anybody more kind, more considerate, or so completely a gentleman. I love Fred and I admire and respect him. I guess it's because he's so many things I'd like to be, and am not!"

--Bing Crosby

FRED ASTAIRE, 1899-1987

On June 22 came the sad news that another giant of the entertainment world had passed on. Reprinted below is the story as it was reported by the news services.

LOS ANGELES -- Fred Astaire, who defined Hollywood elegance for 25 years dancing in top hat and tails with Ginger Rogers and other stars, died of pneumonia Monday in his wife's arms. He was 88.

Mr. Astaire died at Century City Hospital at 4:25 a.m., his wife, Robyn, said tearfully at a news conference.

"I just got in bed with him and put my arms around him and he died in my arms, and that's the way he wanted it," said Robyn Astaire. She is the former Robyn Smith and a retired jockey. "He died holding onto me.

"He was the best person I ever met. I loved him so much. I had a wonderful six years of marriage with him."

Robyn Astaire said the dancer--who had a second career as a character actor in his later years--had been in good health until he came down with the bout of pneumonia. "He had not been prepared to go," she said.

President Ronald Reagan hailed Mr. Astaire as "an American legend."

"Fred was, in every sense of the word, a 'superstar,'" Reagan said, "...the ultimate dancer--the dancer who made it all look so easy."

Irving Berlin, many of whose songs Mr. Astaire introduced, recalled the dancer as "one of my oldest friends. There hasn't been such a talent as his. He was an international star...the purest talent I have ever worked with."

Mr. Astaire's debonair style dominated the Hollywood musical genre beginning in the 1930's, when he starred in a series of song-and-dance movies with Ginger Rogers.

"I don't think there's another one like him," said Rogers, who teamed up with Mr. Astaire in "Flying Down to Rio" in 1933 and followed with the other musicals. "He'll always have my love and admiration."

Fellow song-and-dance man Gene Kelly said: "Although we have lost one of the greatest dancers who ever lived,

Fred Astaire will always be immortal and an inspiration to all dancers who come after us."

Mr. Astaire and Rogers captivated Depression-era audiences, and the magic continued with succeeding partners, including Cyd Charisse, Rita Hayworth, Judy Garland and Audrey Hepburn.

But Mr. Astaire played down his own talent.

"I never thought a funny-looking guy like would me would be suitable for pictures," Mr. Astaire said. A studio executive once reportedly dismissed him with the curt words: "Can't act...can't sing...balding...can dance a little."

He was born Frederick Austerlitz on May 10, 1899, in Omaha, Neb. His mother enrolled him in dancing school, and she took him, with his older sister, Adele, to New York for professional training in 1906. Soon the two were touring vaudeville under their new name, Astaire.

In 1917, they starred in the New York stage musical "Over the Top," and for the next 15 years they starred in New York and London. Adele retired from the stage in 1932.

After RKO's "Flying Down to Rio" with Rogers, the two appeared in such hits as "The Gay Divorcee," "Roberta," "Top Hat," "Follow the Fleet," "Swing Time," "Shall We Dance," "Carefree," and "The Story of Vernon and Irene Castle."

Editor's Note: Fred Astaire co-starred in two of Bing's movies. The first of these, "Holiday Inn," featured his famous "firecrackers" dance as well as several vocals. Studio recordings made by Decca from this film were issued in 78 rpm albums A-306 and A-534, also on Decca LP's DL-4256 and DL-5092.

"Blue Skies" had several Astaire dances and vocals. Studio recordings by Decca were released in Decca 78 rpm album A-481 and LP's DL-4259 and DL-5042.

In July of 1975 Bing and Fred were reunited in the recording studios of London, England, the results of which were issued in the U. S. A. on United Artists LA-588-G, titled "A Couple of Song and Dance Men."

He will be missed.

TEN YEARS AGO . . .

October 14 of this year marks the 10th anniversary of the death of Bing on a golf course in Spain. In a way, it does not seem that long since the day we heard the news, but on the other hand, it seems like we have been without Bing for a long, long time. Reprinted below are some of the tributes printed in various newspapers around the country and the world after his death.

The sound of him was always unmistakable. To many, and surely to most Americans beyond a certain age, his voice was one of the few verities of popular entertainment. It seemed to dance out as irresistibly as a whimsical sigh of relief, full of fluid and breezy resonances perfectly suited to the fragile and often sticky sentiments of the romantic era that swept him to superstardom. His way of crooning was, as well, exactly attuned to the easygoing personality he projected onstage and in most of his 60 movies. His style was so relaxed--almost sleepy--that it was hard to remember he won an Oscar for skillful acting as a priest in "Going My Way" (1944).

TIME MAGAZINE

He was the father of my career, the idol of my youth and a dear friend of my maturity. Bing leaves a gaping hole in our music and in the lives of everybody who loved him. And that's just about everybody.

FRANK SINATRA

For millions of people who never knew Bing Crosby, the singer's death yesterday at 73 will bring a feeling of almost personal loss. The man with the unmistakable voice and the air of easygoing good humor had been one of the world's most famous entertainers for more than a half century of recording, movie appearances and radio shows, an institution that would apparently go on forever.

WASHINGTON STAR

The world will mourn the passing of one of the best-known entertainers of this, and many other, decades.

DAILY NATION, NAIROBI

The world lost a giant the other day. And he left a void that no one can ever fill. Losing Bing was like losing a national treasure...like New York without the Statue of Liberty. His passing left us all a little poorer.

BOB HOPE

Bing Crosby's reign outlasted all of the heirs apparent. They came, they went, they did or didn't acknowledge what they owed him, but even when Crosby's own popularity softened and his record sales slipped, he remained somehow, somewhere, comfortingly there. He wasn't merely a star, nor merely the greatest star. He was an abiding presence. You realized what the sound of his voice meant to you when you heard it from a gaudy jukebox in a two-bit bar on that lonely holiday away from home. You heard "White Christmas" and you were home again. You could warm your hands on the sound of his voice.

What was wonderful was the way he could inspire sentimental binges without giving in to sentimentality itself. He kept his dignity even when we went to pieces, and his blitheness and jauntiness became more than just trademarks or habits; they were statements on the advisability of not getting carried away.

Crosby was more natural and more listenable than any other singer. This was music blithe as friendly chatter, free of bombast or pose, direct and intimate and personal.

TOM SHALES, WASHINGTON POST

Frank Sinatra might have had better technique, Al Jolson more pizzazz, but Harry Lillis Crosby, even after the voice was gone, had warmth no other singer of his time could match. The intimacy of his style was imitated for 30 years, but only Bing achieved the one-to-one relationship he had with his audience.

THE GLOBE AND MAIL, TORONTO

In a year fatal to superstars--Calas, Stokowski, Elvis, Groucho--Bing Crosby may well be missed as much as all the others put together.

THE OBSERVER, LONDON

Reminiscing...1980

BY AL SUTTON

As a rule, present-day man is more apt to look ahead, rather than look back--thus losing the value of much that has already proven its worth. This article is intended to remind one and all of our treasure-house of Crosbyana distilled on the pages of BINGANG. Few articles or books printed have the careful research and the loving care that we find on BINGANG's pages.

On this and the pages which follow we present a resumé of articles published in 1980. For those of you who were with us that year, these pages may suggest some back-tracking that would be beneficial. For those new members who didn't get these articles the first time around, they may suggest some back-issues that would enhance your knowledge and appreciation of Bing.

Now, about the March 1980 issue of BINGANG: This was the maiden effort of new officers, who were suddenly faced with the knowledge that Pat Sullivan and Priscilla J. Koernig had for years carried a heavy burden for all the members of Club Crosby. The day-to-day effort in carrying on a going concern of many hundreds of members may be hidden, but it takes not only time, but physical effort. Our hats are off to the two ladies mentioned, who carried on for so many long years--whose work enticed the 1980 officers into the club; without Pat and Priscilla the club would now be but a fond memory to a few old, gray-headed people who remember Bing as a part of their life.

The March 1980 issue had articles by names which were to become familiar to all of you: Gordon Vogt--Mort Miller--George Bentley--Vernon Taylor--Gordon A. Wall--and our long-time, never-miss-an-issue workhorse, Wayne L. Martin. I have often wondered just what it was that occasioned Wayne's unsolicited offer to prepare his series, which has become a leading source of discographical information. In spite of the fact that discographies come out now and then, they all lack the necessary detail



which Wayne has offered up for our approval. I say, "Hurrah for Wayne L. Martin!!!" May he somehow be rewarded for his many tedious hours, together with his volunteer associates, in preparing such gems as his first offering proved to be: "Bing's Blue Label Deccas"--a complete listing, by master and label number, of all of Bing's songs released first on the familiar Blue Decca label.

Next, came a reprint of a fine article about Alice Faye and her husband, Phil Harris, who at the time of writing appeared to be recovering nicely from serious surgery. Phil, Bing's long-time and loyal-no-matter-what friend, is one who could tell us much about Bing that would be new and truly revealing. But, as a true friend, he remains mostly silent, preserving the sanctity of what true friendship is all about.

Mort Miller sallied forth with his first article about artists who unquestionably left an impact on Bing, his singing style, and his approach to life, writing knowingly about "Red" McKenzie.

"Red" presented an example to the young Crosby of what could be done with a lyric, at a time when most male singers just mouthed the words in a shrill, monotonous, nasal tenor.

Gordon Wall told us about six movie shorts that aren't too well known, in his own "down-under" manner, and unleashed a search for other films in which Bing appeared--with later, successful "finds." And Vernon Wesley Taylor gave us the benefit of his personal acquaintance with Kenny Allen, a singer with Gus Arnheim's orchestra at the time Bing also sang at Cocoanut Grove. Vern's offering, in the form of a dialogue with Kenny, gave us a clear impression of the young Bing, and the circumstances which led to Bing's sometimes misunderstood parting with the Grove, and the Rhythm Boys.

There was also Gordon Vogt's informative and challenging article about those "mysterious" alternate takes, an article which just preceded Colin Pugh's masterful presentation from England. It just proves that great thinkers often think together, even though separated by the Atlantic. Gordon's article did start a lot of disc comparison here in the States, and some of us found that we had gems in our collections that had previously been unidentified.

George Bentley gave us insight to the secret screen-test of Bing for the part of Will Rogers. This test came to general view only after Bing's passing, and was shown as part of the William Holden-narrated "Life and Legend" tribute to Bing on television. George pointed out that Will Rogers much earlier had given his impression of Bing as a

crooner in the film "Doubting Thomas." George later provided us with a photo of Bing in makeup, taken off the TV screen, but we haven't had a chance to slip it in up to this issue. It is printed below, for those of you who missed it on television--Bing, as he appeared in his one unsuccessful screen test. It did appear, as George observed, that one American original could not successfully simulate another American original--his own originality got in the way.

The issue was completed with record reviews of current releases, and a book review of a price list of current values, which rated Bing's Brunswicks at a \$3.00 top price! Oh, the dreamer! Also we had offerings by Shirley Naylor (for a long time, her letters from "Down Under" were a regular feature of this magazine) and James A. Saukas (why no recent offerings, Jim?). The cover photo was supplied by member Bob Landry.

By the time the October 1980 issue went to press, members had indicated their willingness to go along with the new editorial policies of the new officers. Mort Miller was able to offer strong support to the club when our first vice-president, Herbert Bootman, passed away unexpectedly. In the years since, Mort made the difference between our going on, and our throwing in the towel.

Shirley Naylor visited the States from far-off Australia, and her report is of a trip that any Bing traveller would wish to have duplicated. She took warm memories home with her.

Gregg Hammond--now here *is* a young man--offered a self-illustrated report



of the Tacoma Tribute of 1980. His clever cartoons have since graced the pages of other Crosby organizations.

Wayne Martin's October offering covered Bing's Brunswicks and identified all of the U. S. reissues, which number into unbelievable totals. All with the usual Martin completeness.

George Bentley gave us a humorous introduction to a usually-unknown series of Bing imitations by a member of the Hal Roach "Our Gang"--and provided a source of trivia questions that the usual Bing fan would have a hard time finding an answer to. On the other hand, Mort Miller told us about an extraordinary song stylist of the twenties who, as Bing himself often admitted, was a singer whose records were listened to eagerly by the aspiring duo of Rinker and Crosby; this same singer even sang about "crooning" years before our dough-ty duo ever hit the road to fame and fortune!

Henry Hollow, our fondly-remembered good friend from Tasmania, offered his observations on the Pete Moore-Buddy Cole-Bing Crosby releases. He gave us his listing of Bing songs recorded with Buddy Cole which should be mined for future release, and he started something which now has Ken Crossland and Russ Rullman scrounging for an even larger and more comprehensive listing! Henry dropped the stone which is still making ripples in the Crosby lake!

Ken Crossland wrote for us an illuminating report on the English Crosby scene and pointed out some interesting areas in which U. S. collectors would probably be in conflict with Ken Barnes. This was the first of many accurate reports from England--reports which I always looked for in anticipation of added enlightenment.

Merril Willsohn made his first appearance in our pages as a book reviewer, and we rewarded him by misspelling his name. One "L" too many in the wrong place! One of the books reviewed was the John Joyce presentation, in hard cover, of the combined "Minidiscography" and "The A to Z of Bing Crosby," retitled "Bing--Just for the Record." This was, and still is, a major contribution to all Crosby collectors who want accurate, handy information about the records they have--or the records they seek!

Keith Parkinson, another English friend and contributor, offered an interesting and nostalgic write-up of "Cartoons Remembered," recalling animations of Bing in films of yesteryear.

Lance Grinols wrote his first record review; in commenting on one LP, with which he was less than entranced, he said that "If you're a wine buyer, this record is like buying a case and finding one split and eleven empties." Lance, in the time given him, reveled in Crosby and decried any rip-offs perpetrated on Bing's admirers by any source. He's missed around here.

Howard Levine advised of three World War II propaganda films in which Bing made appearances, and identifies some little-known records from the films.



NEW



LPS

Label photos by Stanley F. Wayman

BING CROSBY: HERE LIES LOVE. Living Era AJA-5043 (\$7.98) Contents: The Very Thought of You; Love Thy Neighbor; June in January (Take B); You've Got Me Cryin' Again; May I? (Take A); With Every Breath I Take (Take A); Temptation; Let Me Call You Sweetheart (With Georgie Stoll O.); Sweet and Lovely; Love in Bloom (Take A); You're Getting To Be a Habit with Me (Take A); I Love You Truly (With Georgie Stoll O., Take B); Someday, Sweetheart; You're Beautiful Tonight, My Dear (Take A); Love Is Just Around the Corner (Take A); Just A-Wearyin' for You (With Georgie Stoll O., Take B); It Must Be True (With Gus Arnheim O.); Here Lies Love.

This very nice collection of Brunswick, early Decca, and Victor masters is available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320, at the price listed, including shipping. It is probably also available elsewhere. With notes by the celebrated British discographer, Brian Rust, it contains no less than 18 selections on the one disc. An occasional patch of distortion, probably caused by the tightly packed grooves, is not serious enough to spoil your listening pleasure. Included are the first four songs issued on the Decca label, "I Love You Truly," "Just A-Wearyin' for You," "Let Me Call You Sweetheart," and "Someday, Sweetheart," all with Georgie Stoll and his orchestra. Three of these were rerecorded later with the John Scott Trotter orchestra and are perhaps more commonly seen and heard than the original versions. A good buy!

Throughout these reviews, orchestral accompaniment, matrix number, or take number is given in the contents when it is necessary to identify which commercial recording has been used on the LP being reviewed. With non-commercial recordings, as much information is given as is available or of interest.

JUST FOR FUN, TAKE TWO. Broadway Intermission Records BR-138 (\$7.00). Contents: Where the Blue of the Night (1950 broadcast); I'm Gonna Sit Right Down and Write Myself a Letter/Wake Up and Live/Three Letters (1936 private recording with Jack Benny and Andy Divine); Take My Heart (Decca private recording DLA-429-A with Jimmy Dorsey, Bobby Van Eps, Elizabeth Allen, Ben Berman and Jack Kapp); Sweet Is the Word for You (Decca DLA-742 fluff); Iowa (1945 rehearsal and broadcast from AFRS, Takes 1, 2, 3 and 4); Seventh Air Force Tribute (1945 AFRS broadcast); Apalachicola, Fla. (1947 fluff with Bob Hope); Too Late Now (1947 radio rehearsal with J.S.T.); Civilization (1947 radio rehearsal with J.S.T.); Broadcast Dialogue (1948 radio fluff with Claudette Colbert); Philco Commercial (1947 radio fluff with Al Jolson); How Ya Gonna Keep Him Down on the Farm (1960 private recording with Malcolm Lockyer O.); Morgen (One More Sunrise) (1960 record session rehearsal with Malcolm Lockyer O.); Melancolie (1960 record session, Takes 2 and 3 with Malcolm

NEW LPs--CONTINUED

Lockyer O.); Start All Over Again (1975 recording session with Fred Astaire); Roxie (1975 recording session with Fred Astaire); That's What Life Is All About (1975 overdubbing session, rejected takes).

Once again, we are in the debt of Stan Hester of Broadway Intermission Records for this second volume of fluffs, breakdowns, and other rarities by Bing. Compiled and annotated by Vernon Wesley Taylor, this LP is a "must" for the Bing collector. The two rare Decca masters are especially welcome. You may not want your children to hear Bing's remarks during the taping of "Melancolie," but you'll have a lot of fun with this record. A real highlight is the tape of "That's What Life Is All About," since it demonstrates what can happen when the orchestra is already on tape and the singer is trying to dub in his contribution. Bing starts with "Let's cut this little mother" and ends with "And now I think I've got the gout...Let's get a fresh start Monday." One minor carp: "Apalachicola, Fla." is listed as a record fluff, but this doesn't seem possible, since Bing made his recording with the Andrews Sisters, not Bob Hope. Maybe it was a fluff from the film soundtrack?

BING SINGS CROSBY. Broadway Intermission Records BR-139 (\$7.00). Contents: From Monday On (BVE-41612-3); A Ghost of a Chance (B-12474-B); My Woman; Tenderfoot; I Would If I Could, But I Can't; What Price Lyrics (Take 3); Domenica; Love Me Tonight; Where the Turf Meets the Surf; At Your Command (Take B); That's Grandma (Victor and Columbia masters); Anthem of the Clams (1961 private recording); Waltzing in a Dream; African Safari Medley (1968 private recording); Where the Blue of the Night (E-37373-B).

Another goodie from the good guys at Broadway Intermission! This one has been compiled and annotated by our own Mark Scrimger and contains songs with lyrics by Bing. The original discs were recorded from 1927 to 1968 and include a few rarities. This is apparently the first issue of "Where the Turf Meets the Surf," recorded by

Decca in 1941 and used at the racetrack in California, but never issued commercially. "Anthem of the Clams" and "African Safari Medley" are also difficult to come by, although the first of these was issued on a Bing Crosby Historical Society tribute record. The Columbia master of "That's Grandma" is scarce on LP, so it's good to have it here, along with the more common Victor master. This album reminds us that Bing was a multi-talented musician. As Mark says in his liner notes, "This small but impressive collection makes us wish he had taken the time to do more. But, like all great performers, he rang down the curtain with the audience calling for encores." The album cover is nicely illustrated with reproductions of sheet music featuring Bing's picture. Highly recommended!

SINGULARLY BING. Broadway Intermission Records BR-137 (\$7.00). Contents: Gigi; Trust Your Destiny to a Star; Rain; Church Bells; Man on Fire; Seven Nights a Week; Straight Down the Middle; Tomorrow's My Lucky Day; Just What I Wanted for Christmas; The Second Time Around; Incurably Romantic; Nothing in Common; Paris Holiday; The White World of Winter; Where the Rainbow Ends (Take C); The Blue Room (alternate take); Cheek to Cheek (alternate take); Mountain Greenery (alternate take).

Another entry from Broadway Intermission involving the fine hand of Mark Scrimger, assisted by Richard Pearson. Most of these songs are from 45 rpm singles, made during Bing's later years. These involve the labels of Decca, Capitol, Columbia, M.G.M., United Artists, Reprise, and Pickwick. If you don't have these singles, you will certainly want to pick up this LP. An even better reason for purchase is the fact that the last three tunes are alternate takes of the versions that appeared on all worldwide issues except in Australia. For some unknown reason, alternate takes were chosen for issue in that country. In the U. S. A. the original LP was called "Bing Sings Whilst Bregman Swings" and appeared on Verve MGV-2020 (reissued on M.G.M. and Metro.)

CROSBYANA--VOLUME 5, FROM BING'S COLLECTION. Broadway Intermission Records BR-135. Contents: You Are My Lucky Star (Hollywood Palace, 1/11/66); On the Street Where You Live (Bing Crosby TV Show, 10/5/60); Bing Crosby-Johnny Mercer Duet (Bing Crosby TV Show, 10/5/60); The Doodling Song/Wrap Your Troubles in Dreams (Bing Crosby TV Show, 9/29/60); Davy Crockett (Duet with Buddy Ebsen, Hollywood Palace, 1959); Shenandoah (Hollywood Palace, 1959); If I Had My Druthers (Duet with Rosemary Clooney, Bing Crosby TV Show, 10/5/60); White Christmas (Bing Crosby TV Show, 12/10/68); Avalon Town, When You're With Someone You Love (Both with Buddy Cole, 1/5/56); I'd Climb the Highest Mountain, My Baby Cares for Me (Both with Buddy Cole Dixieland Combo, 1/6/56); Bing Duet with Bing (Bing Crosby TV Show, 1961); There Should be Rules, A New Sun in the Sky (Both with Buddy Cole, 1/5/56); Blue Moon (With Buddy Cole, 1956); There's More to Life Than Living, It All Adds Up (Both Hollywood Palace, 1959).

Here is another delightful disc from Broadway Intermission. The selections from the Hollywood Palace and Bing Crosby shows are full of the patter with various guests and song medleys that were trademarks of Bing's work on radio and television. The sound is not bad at all, considering that television soundtracks are not known for their high fidelity. There is surface noise on the Buddy Cole tracks, but this is not particularly disturbing. On the Crosby-Mercer duet we hear the Mr. Crosby/Mr. Mercer routine, also "Mr. Meadowlark" and "On Behalf of the Visiting Firemen." On the Bing/Bing duet we are treated to "Pennies from Heaven," "June in January," "Learn to Croon," and "Tumbling Tumbleweeds," among others. The tracks used were supplied by the Bing's Friends and Collectors Society. The only criticism of this album is that the liner notes were injudiciously proof-read. 'Nuff said. You'll love the music.

BING CROSBY FOREVER. RCA International NL-89535(2) (\$11.98). Contents: I'm Gonna Sit Right Down and Write Myself a Letter; Whispering; Dream a Lit-

tle Dream of Me; Let a Smile Be Your Umbrella; Some Sunny Day; Down Among the Sheltering Palms; Exactly Like You; Mamma Loves Papa; Mack the Knife; Just a Gigolo; Them There Eyes; Wrap Your Troubles in Dreams (Victor); I'm Through with Love (from first broadcast); Just One More Chance (from first broadcast); It's a Good Day; Mary (Take 4); Make Believe (Victor); Muddy Water (Victor); High Water; Lovable; I'm Coming, Virginia (Take 7); Ol' Man River (Victor); Three Little Words; Fancy Meeting You Here; Brazil; Here We Are; I Can't Get Started; How About You?/You Came a Long Way from St. Louis; You Can Take the Boy Out of the Country; It Happened in Monterey; Isle of Capri.

This is hardly a "new" LP, since it was issued in Germany in 1981. However, it appeared recently in the catalog of Publishers Central Bureau at the price listed above, and apparently it is receiving wider distribution in this country than before. This two-record set has been beautifully pressed by Ariola/RCA and comes with notes in German and English. Side one contains selections recorded with Bob Scobey's Frisco Jazz Band in 1957. "Mack the Knife" from that same session starts the second side, followed by Victor recordings of the early thirties, and the side ends with "It's a Good Day" from 1960. Side three contains Whiteman and Ellington material. The fourth side is all from the Bing Crosby/Rosemary Clooney sessions with Billy May in 1958. Incidentally, "Here We Are" and "You Can Take the Boy Out of the Country" are not separate songs, but are parts of other selections. It is a nice package, but you probably already have all of this Victor material.

W.L.M.



A BC CD UPDATE

From the four corners of the world--well almost--I have tried to garner information on all the known compact disc releases containing material by Bing Crosby. All of these discs are exciting because they represent the latest in audio reproduction technology. In almost every case, Bing's performances have been returned to their original form--or better--through digital re-mastering before their release on CD. The background hiss, pops, skips, and distortion of tape and vinyl have virtually been eliminated, letting the legendary Crosby voice come through strong and clear.

The record industry being what it is today, it will take some time and effort on your part to secure copies of most of these releases. Be prepared to part with a little cash if and when you find them, as most are priced two to three times higher than comparable LP releases. The newness of the technology, the limited numbers pressed, and the cost of importing many of them certainly contribute to the hefty price tags.

Anyone who has listened to these new CDs swears by their quality and superb sound reproduction. So if you want to hear Bing at his best, take this information to your local record store and see what the manager can do for you. One member got excellent results doing this very thing with a preliminary copy of this article. Please let the editor know of any new releases you happen upon so he can update the update next issue.

--MARK SCRINGER



BING 'N BASIE

Em Arcy Records 824 705-2

Made in W. Germany by
Polygram

1. GENTLE ON MY MIND
2. EVERYTHING IS BEAUTIFUL
3. GONNA BUILD A MOUNTAIN
4. SUNRISE, SUNSET
5. HANGIN' LOOSE
6. ALL HIS CHILDREN
7. PUT YOUR HAND IN THE HAND
8. SNOWBIRD
9. LITTLE GREEN APPLES
10. SUGAR, DON'T YOU KNOW
11. HAVE A NICE DAY

(Reissue of Daybreak LP
DR-2014)



BING CROSBY SINGS AGAIN

MCA Records MCAD-5764 JVC-499

1. THE OL' SPRING FEVER
2. DEAR HEARTS AND GENTLE PEOPLE
3. BEYOND THE REEF
4. SWINGING ON A STAR
5. WHERE THE BLUE OF THE NIGHT
6. I'M AN OLD COWHAND
7. WELCOME TO MY DREAM
8. (YOU KNOW IT ALL) SMARTY
9. MOONLIGHT BECOMES YOU
10. WHAT'S NEW?
11. I'M THROUGH WITH LOVE
12. BLUE SKIES
13. TOO-RA-LOO-RA-LOO-RAL
14. YOU ARE TOO BEAUTIFUL
15. I KISS YOUR HAND, MADAME
16. NOW IS THE HOUR



BING CROSBY SINGS CHRISTMAS SONGS

MCA Records MCAD-5765 JVC-500

1. WHITE CHRISTMAS
2. SILENT NIGHT
3. IT'S BEGINNING TO LOOK LIKE CHRISTMAS
4. ADESTE FIDELIS
5. GOD REST YE MERRY GENTLEMEN
6. FAITH OF OUR FATHERS
7. I'LL BE HOME FOR CHRISTMAS
8. CHRISTMAS IN KILLARNEY
9. THE FIRST NOEL
10. YOU'RE ALL I WANT FOR CHRISTMAS
11. O FIR TREE DARK
12. CHRISTMAS CAROLS: Deck the Halls, Away in a Manger, I Saw Three Ships
13. CHRISTMAS CAROLS: Good King Wenceslas, We Three Kings of Orient Are, Angels We Have Heard on High
14. THE CHRISTMAS SONG
15. CHRISTMAS GREETINGS TO NEW YORK EMPLOYEES

**BEST
22
SONGS**

BING CROSBY



BEST 22 SONGS - BING CROSBY

MCA Records of Japan
35XD-501/V3500

1. BEGIN THE BEGUINE
2. MONA LISA
3. DINAH
4. LA VIE EN ROSE
5. YOU BELONG TO MY HEART
6. SIBONEY
7. PLAY A SIMPLE MELODY
8. DEAR HEARTS AND GENTLE PEOPLE
9. EASTER PARADE
10. SOMEBODY LOVES ME
11. CHANGING PARTNERS
12. LET ME CALL YOU SWEETHEART
13. BEYOND THE REEF
14. HERE ENDS THE RAINBOW
15. HARBOR LIGHTS
16. SEPTEMBER SONG
17. I'LL BE SEEING YOU
18. SWINGING ON A STAR
19. IT'S BEEN A LONG, LONG TIME
20. TEA FOR TWO
21. MY BLUE HEAVEN
22. TOO-RA-LOO-RA-LOO-RAL

Bix'n' Bing

with the Paul Whiteman Orchestra

a twenty track album of their finest moments

ASV
LIVING ERA

BIX 'N' BING

Living Era Records
ASV CDAJXA 5005 R
(Made in Japan-Issued in England)

1. CHANGES
2. MARY
3. THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS
4. SUNSHINE
5. MISSISSIPPI MUD
6. HIGH WATER
7. FROM MONDAY ON
8. LOVABLE
9. MY PET
10. LOUISIANA
11. DO I HEAR YOU SAYING "I LOVE YOU"?
12. YOU TOOK ADVANTAGE OF ME
13. 'TAIN'T SO, HONEY, 'TAIN'T SO
14. THAT'S MY WEAKNESS NOW
15. BECAUSE MY BABY DON'T MEAN "MAYBE" NOW
16. I'M IN SEVENTH HEAVEN
17. REACHING FOR SOMEONE
18. OH, MISS HANNAH
19. YOUR MOTHER AND MINE
20. WAITING AT THE END OF THE ROAD

(Reissue of Living Era LP AJA-5005)



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JAZZ CLASSICS IN DIGITAL STEREO--
BIX BEIDERBECKE

BBC Records and Tapes BBC-CD 601
(Issued in Great Britain)

1. AT THE JAZZ BAND BALL
2. COPENHAGEN
3. ROYAL GARDEN BLUES
4. MISSISSIPPI MUD (This is the only Bing track--matrix No. BVE-41696-2, with Paul Whiteman and his orchestra, recorded Feb. 18, 1928)
5. SORRY
6. TAKE YOUR TOMORROW
7. GOOSE PIMPLES
8. WA-DA-DA
9. RHYTHM KING
10. SINCE MY BEST GIRL TURNED ME DOWN
11. THERE'LL COME A TIME
12. BARNACLE BILL THE SAILOR
13. DEEP HARLEM
14. ROCKIN' CHAIR
15. I LIKE THAT
16. JAZZ ME BLUES

(Also available on LP: BBC
REB-601)

BING CROSBY



BING CROSBY

Inter Tape Records 500.027 CD
(Made in the United Kingdom)

1. LADY OF SPAIN
2. ZIP-A-DEE-DOO-DAH
3. P. S., I LOVE YOU
4. IF THIS ISN'T LOVE
5. OL' BUTTERMILK SKY
6. GREAT DAY
7. I GOT THE SUN IN THE MORNING
8. IT'S A GOOD DAY
9. YOU GO TO MY HEAD
10. THE OLD LAMPLIGHTER

(Selections are apparently from
radio)

BING CROSBY HISTORICAL SOCIETY



Ken Twiss, president of the Bing Crosby Historical Society,
with Bob Hope

Early in the fall of 1977, Ken Twiss, a long-time fan and collector of Bing Crosby recordings, met with several friends to create the BING CROSBY HISTORICAL SOCIETY in Tacoma, Washington, Bing's birthplace. His intent was to form a group that would build a permanent headquarters in Tacoma to acquire Bing's birthplace, which still stands across the street from the church where he was christened. Plans included a public display of Crosby memorabilia, annual music and film festivals, and observances of Bing Crosby's contributions to the world of entertainment.

It was felt that the most fitting tribute to Bing's memory would be to make Tacoma a place where Bing's admirers throughout the world would look to for recordings, photographs, films, books and other information about the man who has been described as the greatest entertainer in the history of popular music in America.

The BING CROSBY HISTORICAL SOCIETY was registered as a domestic corporation of the State of Washington on April 20, 1978, and on October 23 was granted tax exempt status as a non-profit organization.

At the present time the Society is planning a traveling photo and video exhibit, a project dedicated to Bing Crosby, to celebrate the Washington State Centennial in 1989. The exhibit will spotlight Washingtonians who have had an impact on the entertainment industry. It will also detail entertainment industry activity in the state and productions made in Washington or where Washington was a setting or subject.

Membership in the BING CROSBY HISTORICAL SOCIETY is \$10.00 per year and includes a subscription to "The Crooner," published quarterly.

Write to the Society at P. O. Box 216, Tacoma, WA 98401.

Other Crosby organizations around the world are invited to send material for publication in BINGANG concerning their group and its activities. Send it to The Editor, BINGANG, P. O. Box 3849, Kirkwood, MO 63122.



BING IN SPORTS

Play From White Tee Markers

REPLACE TURF

Essex County Club
Manchester
Mass.

Hole	Yards	Bogey	Par	Strokes	Self	Part'r	Opp.	Opp.	Won	Lost	Hole	Yards	Bogey	Par	Strokes	Self	Part'r	Opp.	Opp.	Won	Lost
1	438	5	4	5	4	4	5	5			10	360	4	4	14	4	5	5	5		
2	327	4	4	11	4	4	4	4			11	178	4	3	16	3	4	1	3		
3	616	6	6	X	4	5	6	6			12	384	5	4	12	6	5	6	4		
4	230	4	3	15	4	3	4	4			13	377	5	4	2	5	4	4	5		
5	459	5	5	3	4	5	4	5			14	183	3	3	18	3	4	2	3		
6	328	4	4	13	4	4	3	5			15	352	4	4	4	4	4	3	3		
7	140	3	3	17	3	2	2	3			16	407	5	4	6	4	5	5	4		
8	410	5	4	7	5	5	5	4			17	331	4	4	10	4	4	4	4		
9	443	5	4	9	4	4	4	8			18	400	5	4	8	5	4	4	8		
Out Yds.	3391	41	37		36	36	37	42			In Yds.	2972	39	34		38	40	34	37		

Players

Attested

Date

STYMIE GAUGE

whatever happened to

CATERINA VALENTE ??

more than 20 years ago, Ed Sullivan introduced her on his national TV show as the "Malaguena Girl," and in Las Vegas critics raved about the extraordinary talent of the young European vocalist who could sing in 12 languages.

In Los Angeles, she soon found the spotlight at the Cocoanut Grove and Hollywood Palace, and Dean Martin was so impressed he invited her on his TV show at least a dozen times. Danny Kaye and Perry Como often featured her as well, along with other TV hosts.

She appeared with Louis Armstrong and Benny Goodman, had arrangements written by Sy Oliver and traveled extensively throughout the States with Woody Herman, Tommy Dorsey and Buddy Rich.

Nonetheless, it seems Caterina Valente almost needs to be re-introduced here--particularly to younger fans--despite a show-biz career that spans half a century and her enduring fame on the international circuit.

Although she performs regularly in Germany, Austria, Italy, Switzerland, South America and Japan, it's been six years since she has appeared in America, more than a decade in Los Angeles.

But Valente has finally breezed into Los Angeles for tonight's Hollywood Bowl concert--her Bowl debut, in fact--before zipping off Saturday back to Lugano, Switzerland, where she has lived for the past 28 years. Having divorced two husbands, she shares her home with two sons, 28 and 13, and, she added, "three dogs."

Although the theme will spotlight Berlin-born music, such familiar "Americanized" hits as "Strangers in the Night," "Spanish Eyes" and "Mack the Knife" should help enliven the program.

"Malaguena," a pretty ballad about a little girl in Malaga, Spain, is--as always--a must for Valente, who said that more than 6 million of her recordings

of that song have been sold over the years. "The Breeze and I" is another she was closely identified with. At 56, Valente--a seventh generation of a show business family that had its roots in the circus--is among the best women singers in Europe and No. 1 in Germany. She has just finished a very successful tour through Germany.



The Bing Crosby Show was one American show Caterina Valente appeared on during more than 50 years in show business.

Last year, Valente celebrated her 50th year as an entertainer and was saluted by peers in a nationally-televised tribute called "Bravo, Catrin."

A recently completed album, "I Am... Caterina Valente," is due out in about a month, she said. Last year, she teamed on an album with the Count Basie Orchestra for an all-English version of such classics as "Sweet Georgia Brown," "Take the A Train," "Poinciana," "Stompin' at the Savoy" and "I Love Paris," among others. Not surprisingly, "Malaguena" and "Breeze" are included.

The story above has been extracted from a feature article by Jack Hawn which appeared in a Los Angeles newspaper on June 26, 1987.

Our readers are invited to send us similar material on other artists.

BING BOOKSHELF

OVER THE YEARS, many books have been written about Bing Crosby—books about his life, his records, and his films. In this series of articles we will take a brief look at all of these volumes.

Let's start with the books written by the Crosbys: Ted, Larry, Bing, Kathryn, and Gary. There are six of these, with the first two being the most difficult to find.

The very first book about Bing is by his brothers Ted and Larry. Titled simply BING, it was published in 1937 by the Bolton Printing Company of Los Angeles. The volume is softbound with a dark blue cover stamped in gold. Although the writing is rather old-fashioned and wordy, there is much to be learned and enjoyed here concerning Bing's boyhood and early career. There is a short preface by Bing.

BING contains the first discography of his recordings ever published. Ignoring the Whiteman-Arnheim days, it devotes a page apiece to the Brunswick and Decca discs.

Obviously printed with care on good quality paper, this little volume, if it has received care from previous owners, is still pleasantly easy to read.

In 1946 the Crosby brothers' book was revised and reprinted as a hardback by the World Publishing Company of Cleveland and New York. It was retitled THE STORY OF BING CROSBY, and for some reason Larry's name was dropped as co-

author. Bing's old preface was dusted off and used again, and there is a two-page forward by Bob Hope. Also added is a six-page prologue of unknown authorship which seems to have been ground out by the publicity department. Four chapters were added to update the original work, and the discography was expanded to eleven pages covering Brunswick and Decca recordings. There is a page listing Bing's movies, and the original text has been revised to simplify the language.

The chances of finding a copy of this book in really good condition are remote, since it was printed on cheap paper which has browned over the years to the point where it is now unpleasant to see and touch the pages. Has anyone seen a reprint?

The next Crosby to try his hand at writing was Bing himself. Written with Pete Martin, his book was titled CALL ME LUCKY and was published in hardback and softback by Simon and Schuster of New York in 1953. It was serialized in "The Saturday Evening Post" in the February through April 1953 issues and appeared in the Winter 1954 edition of the Reader's Digest Condensed Books. In that same year Pocket Books published it as a paperback in its Cardinal Edition series. It should not be hard to find a copy of CALL ME LUCKY in one form or the other, if you don't have it, since it was a bestseller in its day.

We will never know how much of this was actually written by Bing and how much of it was done by Pete Martin, but it all "sounds" like Bing, and it is to this day an entertaining book to read. Ralph Gleason of the "San Francisco Chronicle" said of it: "The story is happy as Bing is happy, and it is a book that has a lot of sound advice about living." That pretty well sums it up.

Incidentally, the Reader's Digest edition has been heavily cut, but it has different illustrations than the original edition, so you might want to add it to your collection.

In 1967, ten years after she married Bing, Kathryn Crosby wrote the first of two books about her husband. Called BING AND OTHER THINGS, it was published by the Meredith Press, New York. In it we find such chapters as "How to Marry Bing," "How to Live with a Mother-in-Law," "How to Have a Baby--or Three," "How to Keep Up with Bing," etc. It is a charming, interesting book about courtship and marriage. Amazingly, Kathryn earned both a teaching degree and a nursing degree in those ten years, as well as rearing a family and writing a book. That is something that not everybody could do!

And now we come to a book that many people (maybe including its author?) wish had not been written. It is GOING MY OWN WAY, by Gary Crosby and Ross Firestone, published by Doubleday and Company, Garden City, New York, in 1983. Some of the better parts appeared in the March 1983 issue of "Good House-

keeping" magazine, and the book was serialized in the "National Enquirer." (Where else?) What can we say about this book? That it's not as bad as some of the other hatchet jobs written by children of superstars? That it's not as vicious as "Bing Crosby, the Hollow Man" by Shepherd and Slatzer? We could call it "honest" or "disgusting" or "depressing" or "misguided," but why call it anything? If you really want a copy, you can probably find one somewhere.

Fortunately, 1983 also brought a much better book than Gary's. Kathryn's second book, MY LIFE WITH BING, was published by Collage of Wheeling, Illinois and was serialized in "The Star" and in various other newspapers around the country. It is a big volume and is packed with pictures, many of them not to be found anywhere else. Mrs. Crosby traveled throughout the country to promote it, giving many of Bing's (and her) fans an opportunity to meet her personally and share reminiscences of Bing.

This volume covers the Crosbys' life together until 1965. There are many fascinating anecdotes about Bing, and Kathryn reveals several sides of Bing's character. Obviously, the book was a labor of love, and MY LIFE WITH BING deserves an honored place on your shelf. We are still waiting for the second volume!

In the next issue of BINGANG, we will discuss books that deal exclusively with Bing's recordings.

—W.L.M.

FOR LABEL COLLECTORS



The Teddy Bears' Picnic

by Jimmy Kennedy

illustrated by Alexandra Day

Inspired by a hunting picture of Theodore Roosevelt, "Teddy Bears' Picnic" was composed in 1907 by John Bratton as a march without lyrics. Twenty-five years later words were added by lyricist Jimmy Kennedy. In 1952 it became the theme song for Big Jon and Sparky's radio program. By 1960 the recording had sold three million copies, and almost every outstanding singer in England and America had recorded the song at one time or another.

Alexandra Day's suite of 24 paintings illustrates and deepens the song's lyrics. Together the words and pictures make a splendid tribute to the teddy bears of the world. To complete the evocation we accompany this book with a 7" long-playing record (contained in a back-cover pocket). Two versions of the song are included: an early recording by Bing Crosby and a new recording produced for this project by the Bearcats.

"... elegant egg-tempera pictures and a nice surprise at the end."

—Newsweek

Hardbound, with record:

ISBN 0-88138-010-5

10½" x 9¼", 40 pages,

30 color illustrations

\$14.95

AVAILABLE FROM:

GREEN TIGER PRESS, INC.
1061 INDIA ST.
SAN DIEGO, CA
92101

Courtesy Mark Scrimger

INTERESTING LETTERS FROM MCA

When MCA released Nos. 906, 907, and 908 a couple of years ago, some of us were rather startled to read that the source material was from "the original 78 metal parts and 16' 33 1/3 glass studio transcriptions." We had assumed that all of Bing's Decca recordings were made on 78 rpm masters, at least until the time that tape came into the picture. Steve Hoffman, who produced these recordings, was contacted, and he wrote us a couple of letters concerning the transcriptions. These follow:

August 22, 1985

"As you may or may not know, Crosby's pre-1943 recordings were done on wax. After the recording strike, Bing, along with all the other artists on the (Decca) label, started recording on the World Transcriptions. Since these transcriptions still exist, and since they each contain a wealth of alternate takes, etc., it is possible for at least the years 1943 to 1950 to accurately be cataloged. What I mean by this is that we can look to the transcriptions themselves and can tell what the sessions were like. Everything was written down. We also now have the complete session files listing all the musicians and arrangements, etc., for every Crosby session on the label..."

September 11, 1985

"...Everything after July 1943 was recorded on transcription and 78 rpm wax (at the same time) until 1946. Then only the transcriptions were used; the "take" was dubbed to wax or acetate. From 1943-1946 your 78 rpm disc is first generation. The transcriptions were just used as protection. From 1946 to May 1949 (when tape came in), the 78 is a second-generation dub of the approved take. They figured "Why waste the wax? We can just dub from the big disc."

"The discs...they were 16-inch vertical discs usually only used on one side. In New York, until January 1946 the discs were made out of glass; after January 1946, acetate. In Los Angeles the discs were always acetate. The speed is 33 1/3 or 34 rpm."

"Each transcription contains (usually) only one song, but here is the big deal: all the takes of that song, including breakdowns! The discs have grease pencil markings on them explaining to the 1940's engineer which take is the one Jack or Dave Kapp has chosen to be the take."

"Inside the acetate cover is usually a carbon of the session data used on that song--musicians and arrangers used. Once in a while, Bing's sheet music is stored with the disc."

"Oh yes, important point. (Decca) always had two machines going at the same time. This means that there are two copies of every transcription in the vault. One is labeled "A" and the other is labeled "AA." This just means first and second machine. It does not mean the same as the 1930's "A" and "AA" notations which meant alternate takes. Look at your 1940's Bing 78's. If there is a take number after the matrix number it was dubbed from an acetate. If it has an "A" or "AA" after it, it means that they also used two different 78 rpm machines too! This means that in 1945 there were 4 machines going for each take: two 78 rpm cutters and two transcription cutters. No wonder they went to the dubbing process in 1946. By the way, the take numbers after the matrix numbers in the wax of your 78's don't mean anything. They will always be 1 or 2. They never assigned actual take numbers in the 1940's."

"This help? Hope so. Keep in touch and by all means invite others to write. (I'm trying to make up for MCA's past performance!) Best Regards, Steve Hoffman, Coordinator Research and Development, MCA Records."



EDITOR'S Note: All of this has very interesting implications for the discographer. Wouldn't this make a good article, if somebody could get past the guards at MCA? Would anybody like to try?

DISCOGRAPHY UPDATE

BY WAYNE L. MARTIN

Here are some additions and corrections to entries in the various articles in the BINGANG discography series:

CROSBY RECORDS BEFORE BRUNSWICK--April 1981 issue.

CHRISTMAS MELODIES, PTS. 1 and 2: Issued on LP: Jonzo JZ-6 (UK).

C.O.N.S.T.A.N.T.I.N.O.P.L.E. Takes 2 and 3 issued on LP: Jonzo JZ-5 (UK).

COQUETTE. Issued on LP: Jonzo JZ-7 (UK).

DANCING SHADOWS. Issued on LP: Jonzo JZ-5 (UK).

DO I HEAR YOU SAYING "I LOVE YOU"? Issued on LP: Living Era AJA-5005, also Jonzo JZ-5 (Both UK).

EVENING STAR. Issued on LP: Jonzo JZ-5 (UK).

FIVE STEP, THE. Take 2 issued on Jonzo JZ-2 (UK).

GEORGIE PORGIE. Issued on LP: Jonzo JZ-6 (UK).

GET OUT AND GET UNDER THE MOON. Issued on LP: Jonzo JZ-5 (UK).

GOLONDRINA, LA. Issued on LP: Jonzo JZ-5 (UK).

GRIEVING. Issued on LP: Jonzo JZ-5 (UK).

I'M AFRAID OF YOU. Take 4 issued on LP: Jazum JZ-4 (UK).

I'M IN SEVENTH HEAVEN. Issued on LP: Jonzo JZ-7 (UK).

I'M WINGIN' HOME. Take 3 issued on LP: Jonzo JZ-4 (UK).

IT WAS THE DAWN OF LOVE. All three takes issued on LP: Jonzo JZ-4 (UK).

I'VE GOT THE GIRL. Issued on LP: Bwy. BR-128, also Jonzo JZ-1 (UK).

LONESOME IN THE MOONLIGHT. Issued on LP: Jonzo JZ-6 (UK).

MARCH OF THE MUSKETEERS. Issued on LP: Jonzo JZ-4 (UK).

METROPOLIS, PT. 3. Take 3 issued on LP: Jonzo JZ-4 (UK).

MY ANGELINE. Issued on LP: Jonzo JZ-7 (UK).

MY PET. All three takes issued on LP: Jonzo JZ-4 (UK).

PALOMA, LA. Previously unissued Take 2 on LP: Jonzo JZ-5 (UK). Take 6 also on on this LP.

POOR BUTTERFLY. Issued on LP: Bwy. BR-128.

THAT'S GRANDMA (W-146344-6). Issued on LP: Jonzo JZ-6 (UK).

BING'S BRUNSWICKS--October 1980 issue.

DINAH. Take B issued on LP: Bwy. BR-118, also L.E.C. JGB-1001 (UK).

FACE THE MUSIC MEDLEY, PT. 1. Issued on LP: Bwy. BR-128 (Take B).

GEMS FROM GEORGE WHITE'S SCANDALS, PTS. 1 and 2. Issued on LP: Jazum 30.

I'LL FOLLOW YOU. Take B issued on LP: Good and Rare 3 (Au).

LEARN TO CROON (B-779). Issued on LP: Bwy. BR-128.

LOVE IN BLOOM. Take B issued on LP: Good and Rare 5 (Au).

LOVE THY NEIGHBOR. Take B issued on LP: Crosbyana LLM-023 (Au).

MAY I? Take B issued on LP: Crosbyana LLM-023 (Au).

STRAIGHT FROM THE SHOULDER. Take B issued on LP: Crosbyana LLM-023 (Au).

STREET OF DREAMS. Take B issued on LP: Good and Rare 3 (Au).

TRY A LITTLE TENDERNESS. Take B issued on LP: Good and Rare 3 (Au).

WHAT DO I CARE, IT'S HOME. Take B issued on LP: Good and Rare 5 (Au).

YOU'RE BEAUTIFUL TONIGHT, MY DEAR. Take B issued on LP: Good and Rare 5 (Au).

BING CROSBY, THE DECCA ERA--October 1984 issue.

AIN'T DOIN' BAD DOIN' NOTHIN'. Issued on LP: L.E.C. JGB-1004 (UK).

ADESTE FIDELIS/LIFT UP YOUR HEARTS/STABAT MATER. Issued on LP: Bwy. BR-128, also Broad. Trib. BTRIB-0001.

ALL SHE'D SAY WAS "UMH-HUM". Issued on LP: MCA 9286 (J).

ANGELS OF MERCY. Issued on LP: Bwy. BR-128.

BIBBIDI-BOBBIDI-BOO. Issued on LP: MCA 9284 (J).

BLAME IT ON MY YOUTH. Version listed is probably the one on Ave. International LP 1018.

BUT NOT FOR ME. Issued on LP: Bwy. BR-128.

BY THE LIGHT OF THE SILVERY MOON. Issued on LP: Bwy. BR-128.

CHURCH BELLS. Issued on LP: Bwy. BR-137.

CLOUDS. Issued on LP: Ave. International 1018. Bing does not complete this song but possibly it is the same performance recorded on the Decca master.

UPDATE CONTINUED ON NEXT PAGE

DISCOGRAPHY UPDATE--CONTINUED

CONCHITA, MARQUITA, LOLITA, PEPITA, ROSITA, JUANITA LOPEZ (L-3029-A). Issued on LP: L.E.C. JGB-1005 (UK).
 COPACABANA. Issued on LP: L.E.C. JGB-1005 (UK), also MCA VIM-9522 (J).
 CORRINE CORRINA. Issued on LP: L.E.C. JGB-1004.
 CROSBY CHRISTMAS, A, PTS. 1 and 2. Issued on LP: R. D. RD4-143 (Pt. 1 only)
 DARLING, JE VOUS AIME BEAUCOUP. Issued on LP: Time-Life SLGD-06.
 DEAR FRIEND. Issued on LP: Bwy. BR-128.
 DON'T BREAK THE SPELL. Issued on LP: Bwy. BR-128.
 DON'T FENCE ME IN. A previously unissued take, with breakup, appears on LP: MCA 908.
 EARLY AMERICAN (L-3749-A). Issued on LP: Bwy. BR-128.
 GIGI. Issued on LP: Bwy. BR-137, also MCA 9284 (J).
 I DO, DO, DO LIKE YOU. Issued on LP: L.E.C. JGB-1005 (UK).
 I STILL SUITS ME. Issued on LP: L.E.C. JGB-1004 (UK); MCA 9286 (J).
 IDA, I DO. Issued on LP: L.E.C. JGB-1004 (UK).
 IF I LOVED YOU (L-3801-A). Issued on LP: MCA MCL-1730 (UK).
 IOWA. Issued on LP: Bwy. BR-128.
 IT'S A LONELY TRAIL. Issued on LP: MCA VIM-9522 (J).
 I'VE FOUND A NEW BABY. Issued on LP: MCA VIM-9521 (J).
 I'VE GOT TO FALL IN LOVE AGAIN. Issued on LP: MCA 9286 (J).
 JUST MY LUCK. Issued on LP: MCA MCL-1730 (UK).
 LAROO, LAROO, LILLI BOLERO. Issued on LP: L.E.C. JGB-1005 (UK).
 LILI MARLENE. Issued on LP: MCA VIM-9522 (J).
 LULLABY OF BROADWAY. Issued on LP: Ave. International 1018. Believed to be the same performance as recorded on the Decca master.
 MANDY. Add rehearsal take (W-86945). Bing solos on chorus. Issued on LP: L.E.C. JGB-1004 (UK).
 MANDY IS TWO. Take B issued on LP: L.E.C. JGB-1004 (UK).
 MARIA BONITA (L-6042-A). Issued on LP: L.E.C. JGB-1005 (UK).
 MARSHMALLOW WORLD, A. Issued on LP: R. D. RD4-143.
 MY BABY SAID YES. Issued on LP: MCA VIM-9522 (J).

OLD CHAPERONE, THE. Issued on LP: L.E.C. JGB-1005 (UK).
 OLE FAITHFUL. Issued on LP: Ave. International 1018. Believed to be the same performance as recorded on the Decca master.
 ON THE SUNNY SIDE OF THE STREET. Correction: W/Lionel Hampton, Lionel Hampton O.
 PINETOP'S BOOGIE WOOGIE. Issued on LP: MCA 9286 (J).
 POINCIANA. Issued on LP: MCA VIM-9521 (J).
 PRETTY BABY. Issued on LP: L.E.C. JGB-1004 (UK).
 PUT IT THERE, PAL. Previously unissued take issued on LP: MCA 906.
 RAIN. Issued on LP: Bwy. BR-137.
 ROAD TO MOROCCO, THE (L-3687). Previously unissued take (neither A nor B) issued on LP: MCA 906.
 ROW, ROW, ROW. Issued on LP: MCA VIM-9521 (J).
 SAVE YOUR SORROW FOR TOMORROW. Issued on LP: L.E.C. JGB-1004 (UK).
 SHE IS THE SUNSHINE OF VIRGINIA. Issued on LP: MCA 9286 (J).
 SILENT NIGHT, HOLY NIGHT. Issued on LP: Bwy. BR-128, also Broad. Trib. BTRIB-0001.
 STORY OF SORRENTO, THE. Issued on LP: MCA VIM-9522 (J).
 THINGS WE DID LAST SUMMER, THE. Issued on LP: MCA VIM-9521 (J).
 TOP O' THE MORNING (Spoken introductions to songs). See note about reverse side of BETSY (4). Issued on LP: Bwy. BR-128.
 TRUST YOUR DESTINY TO YOUR STAR. Issued on LP: Bwy. BR-137, also MCA MCL-1730 (UK).
 WATERMELON WEATHER. Issued on LP: MCA VIM-9522 (J).
 WHERE MY CARAVAN HAS RESTED. Issued on LP: MCA VIM-9522 (J).
 WHITE CHRISTMAS (DLA-3009-B). Issued on LP: Bwy. BR-128.
 WHY DO I LIKE YOU? Issued on LP: Bwy. BR-128.
 YAH-TA-TA YAH-TA-TA. Previously unissued take issued on LP: MCA 907.
 YOU TOOK ADVANTAGE OF ME (L-449-A). Issued on LP: L.E.C. JGB-1004 (UK).

(Special thanks go to Virgil E. Edwards of Eugene, Oregon, for information on the Japanese MCA issues.)

DISCOGRAPHY UPDATE--CONTINUED

POST-DECCA RECORDINGS--Winter 1985 issue

ALOHA MEANS I LOVE YOU. Issued on LP: Vic. RLJ-2011/12 (J).

BLUE ROOM, THE. Alternate take formerly issued only in Australia now on LP: Bwy. BR-137.

CHEEK TO CHEEK. Alternate take formerly issued only in Australia now on LP: Bwy. BR-137.

INCURABLY ROMANTIC. Issued on LP: Bwy. BR-137.

IT'S A GOOD DAY. Issued on LP: Vic. RLJ-2011/12 (J).

JUST WHAT I WANTED FOR CHRISTMAS. Issued on LP: Bwy. BR-137.

MAN ON FIRE. Issued on LP: Bwy. BR-137.

MOUNTAIN GREENERY. Alternate take formerly issued only in Australia now on LP: Bwy. BR-137.

MUSIC OF HOME, THE. Issued on LP: Vic. RLJ-2011/12 (J).

NEW ASHMOLEAN MARCHING SOCIETY, THE. Issued on LP: Vic. RLJ-2011/12 (J).

NOTHING IN COMMON. Issued on LP: Bwy. BR-137.

OLDEST ESTABLISHED PERMANENT FLOATING CRAP GAME, THE. Issued on LP: Rep. 2F-1016.

PARIS HOLIDAY. Issued on LP: Bwy. BR-137.

SAY ONE FOR ME (LP version, without Debbie Reynolds.) Add LP: Col. CL-1418/CS-8218.

SECOND TIME AROUND, THE. Issued on LP: Bwy. BR-137.

SEVEN NIGHTS A WEEK. Issued on LP: Bwy. BR-137.

STRAIGHT DOWN THE MIDDLE. Issued on LP: Bwy. BR-137.

TOMORROW'S MY LUCKY DAY. Issued on LP: Bwy. BR-137.

WHERE THE RAINBOW ENDS. Issued on LP: Bwy. BR-137.

WHITE WORLD OF WINTER, THE. Issued on LP: Bwy. BR-137.

NOTE: This is a selective listing of song titles in the discography series which were not well represented by LP reissues, or were never issued on LP until recently. The LPs shown were not analyzed in their entirety for this update, just for the titles, takes, or masters that were scarce or non-existent on previous LP reissues.

A couple of corrections and additions have also been included.

A LITTLE FILLER

CROSBY, SINATRA, LEE, AND SHORE

At their peak, the big bands developed the vocal soloists who soon became the kings and queens of popular music. Bing Crosby, prior to the big bands' golden days, had sung with the Paul Whiteman orchestra as a member of the Rhythm Boys. Frank Sinatra joined the Harry James band in 1939. He left James after less than a year to join Tommy Dorsey, and soon left Dorsey to embark on his own spectacular career.

Other big band singers were Perry Como, Dick Haymes, Peggy Lee, Jo Stafford, Helen O'Connell, and Doris Day. The emergence of many of these band singers as long reigning superstars in several show business areas surprised some observers. For the next several years, the record business and the big bands were literally swinging.

--Unidentified clipping.



THE TYPOGRAPHIC ERROR

The typographic error is a slippery thing and sly.

You can hunt till you are dizzy, but somehow it will get by.

Till the forms are off the presses, it is strange how still it keeps;

It shrinks down in a corner and it never stirs or peeps.

The typographic error, too small for human eyes,

Till the ink is on the paper, When it grows to mountain size.

The boss he stares with horror, Then he grabs his hair and groans;

The copy reader drops his head Upon his hands and moans.

The remainder of the issue may be clean as clean can be,

But that typographic error is the only thing you see.

--Author unknown, reprinted from a church bulletin.

With apologies in advance for any that you may find in this publication.

SCRAPBOOK

BING CROSBY, 72, in Columbus, Ohio, to play in a golf tournament, was rushed to a hospital to have a piece of meat removed from his throat. He was released yesterday morning after an overnight stay.

Doctors removed the meat from the lower end of Crosby's throat by using forceps. He was under general anesthesia during the surgical procedure, a hospital spokesman said.

Crosby, described as having spent a "pretty rough night," withdrew from the pro-am. He had been scheduled to play with Jack Nicklaus, Ohio Gov. James Rhodes and comedian Flip Wilson.

--May 26, 1976

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Brighton, England (AP)--U. S. Ambassador Kingman Brewster unveiled a plaque yesterday to Bing Crosby at the hall in Brighton where the entertainer gave his last public performance before he died last October.

The 73-year-old Crosby had just finished a run at the London Palladium and then performed at the Brighton Center in this south coast resort town October 14 before going to Madrid, where he died while finishing a round of golf.

--April 1, 1978

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Bing Crosby Productions has added a foreign fan-mail section, now that its "Ben Casey" is No. 1 in Japan, Australia and Scotland and very high in 17 more countries 'round the globe.

--TV-Radio Mirror, Oct. 1962.

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Q: What can Bing Crosby be up to these days? I haven't heard about him and his family for so long. Have they turned into fossils?--J.H., West Hollywood, Calif.

A: Bing may be 68 now, but he's certainly no fossil! Bing says, "I don't work so hard anymore...perhaps 100 days out of 365. I don't really sing enough to be in good form." So now Bing occupies his time with fishing, golfing and hunting almost every other day!

--March 1973

The creators of TV's "Columbo" series originally wanted Bing Crosby to play the disheveled detective in the title role. Crosby turned them down, and so did several other stars. Peter Falk was one of their last choices.

--TV Guide, date unknown

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REMEMBER ME?: Bing Crosby with John S. Trotter and his Orchestra (DECCA)

You'll be glad to have this disc back in circulation again. It's one of Crosby's reissues. Remember Me? Of course you do. Of The Groaner's never-ending processions of 'bests,' it's one of the best. The coupling is good, too--"GIRL OF MY DREAMS," another oldie that will never grow old. Crosby fans (and who isn't?) will go strong for this waxing. Seems as though Bing gets better with each new recording but looking back at these reissues we realize that he always had 'what it takes'--and that accounts for his year in, year out popularity.

--Record Review in DISC, Aug. 1946

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Hollywood Palace. The head man, Bing Crosby, brings down the curtain for the variety hall's sixth season. With help from son Phil, father Bing croons "Chitty Chitty Bang Bang," as well as some melodies he recorded with son Gary. Sally Ann Howes and Bing trot out English music hall tunes; Shelley Berman phones his doctor after business hours; The Four Tops sing about "Eleanor Rigby"; and pantomimist George Carl and Moscow tightrope walkers round out the acts of the hour. 9:30 p.m., WMAL-7.

--April 5, 1969

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Among the many gifts Bing Crosby left to the world, was the lifelong one he gave to opera star Anna Marie Alberghetti. When she was just 15 and newly arrived from Italy, Bing took her under his wing as a costar in the 1951 film Here Comes The Groom. Now, after an operatic career lasting many years, Anna Marie is making her own TV sitcom.

Is Bing Crosby really a loner? Bing answers: "My conception of a loner is a fellow who's a recluse. I associate with everybody. Always have. Of course, I like to be alone once in a while. You think better when you're alone; you can't think when you're talking. I can go any place alone--entertain myself. I don't have to have people, but I enjoy company when there's something to do, something to say. I don't like small talk. I'm not very good at it. I do have a failing that I'm quite aware of--I don't seem to be able to do anything about it, either! If someone's talking to me and after awhile it becomes uninteresting and dull, I sometimes get a glazed look on my face, and my thoughts turn elsewhere. I am probably trying to think how I can improve my golf swing or whether I'll go to the races that day or something of that nature. Also, I'm not a very effusive person. I'm not very demonstrative. My mother was that way. I may think a lot of a person, but I seldom tell them so. I'll tell them about their ability; whether I think they're good performers."

--June 20, 1976

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Paul Whiteman's Rhythm Boys. Harry Barris, Bing Crosby and Al Rinker, billed as the Paul Whiteman Rhythm Boys, have personality, good voices and a way of putting their song numbers over effectively. Enough comedy is introduced to keep things moving rapidly while they are on the stage.

They have the art of rhythm perfected to a stellar degree and add a brilliant touch to the song numbers constituting their repertoire. An act worthy of big-time booking and a distinctive asset to any bill.

--Billboard, Aug. 18, 1928

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Q: Bing Crosby was color-blind. Paul Newman, it is said, is so color-blind that he can't see the magnificent blue in his own eyes. From whom did each inherit his color blindness--his mother or father?--A. T. Romero, Albuquerque, N. M.

A: Color blindness is genetically transmitted by the mother.

--Parade, Oct. 12, 1985

Most Successful Recording Artist. On June 9, 1960, the Hollywood Chamber of Commerce presented Harry Lillis (alias Bing) Crosby, Jr. (born May 2, 1904, at Tacoma, Washington) with a platinum disc to commemorate his 200,000,000th record sold from 2,600 singles and 125 albums he had recorded. On September 15, 1970, he received a second platinum disc when 300,650,000 records had been sold by Decca. It was then estimated that his global lifetime sales on 88 labels in 28 countries totaled 362,000,000.

His first commercial recording was "I've Got the Girl," recorded on October 10, 1926 (master number W142785 (Take 3) issued on the Columbia label). The greatest collection of Crosbiana by Bob Roberts of Chatham, Kent, England, includes 1,677 records.

--Guinness Book of World Records, 1974

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Q.: Who was responsible for the first video-tape recorder?

A: Believe it or not, Bing Crosby. His ABC radio program shortly after World War II was the first to be recorded on audio tape, and he established Bing Crosby Laboratories to develop a television version. This was demonstrated for the first time in 1951; its picture quality was unsatisfactory. The first acceptable video-tape recorder was unveiled in 1956 by Ampex, the same company that made the audio-tape recorder that permitted Der Bingle to croon over ABC without being in the studio.

--TV Guide, April 1979

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What does Bing Crosby sing during his water therapy sessions? Well, "Tiny Bubbles" is one of the songs. The 72-year-old Crosby is in a Pasadena hospital recuperating from injuries suffered when he fell 20 feet from a stage at the end of a benefit performance. He is still "very sore," a hospital spokesman said. No indication was given of when he will be discharged.

--Feb. 10, 1977

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Sorry, complete identification of source of these clippings has not been possible in all cases.

Mobile Press Register



BING TRIVIA QUIZ

1. How many versions of the song "White Christmas" did Decca release commercially?
 - (a) Two
 - (b) Three
 - (c) Four
2. What was the first technicolor movie in which Bing appeared?
 - (a) The Big Broadcast
 - (b) The King of Jazz
 - (c) Dixie
3. What was the first song that Bing recorded for Decca Records?
 - (a) I Love You Truly
 - (b) Just A-Wearyin' for You
 - (c) Temptation
4. For what record label did Bing record several children's albums, including "Jack B. Nimble, A Mother Goose Fantasy"?
 - (a) Golden
 - (b) Capitol
 - (c) RCA Victor
5. Who wrote the first biography of Bing Crosby?
 - (a) Barry Ulanov
 - (b) Pete Martin
 - (c) Ted and Larry Crosby
6. In what film did Bing play a phonograph salesman?
 - (a) A Connecticut Yankee in King Arthur's Court
 - (b) The Emperor Waltz
 - (c) Anything Goes
7. What was the first "Road" picture to be released?
 - (a) Road to Singapore
 - (b) Road to Morocco
 - (c) Road to Utopia
8. On what record label did the soundtrack from "High Society" appear?
 - (a) Decca
 - (b) Columbia
 - (c) Capitol
9. What singer collaborated with Bing on an RCA Victor album titled "Fancy Meeting You Here"?
 - (a) Louis Armstrong
 - (b) Fred Astaire
 - (c) Rosemary Clooney
10. "High Society" was a remake of what 1940 movie starring Katharine Hepburn, James Stewart, and Cary Grant?
 - (a) Alice Adams
 - (b) The Philadelphia Story
 - (c) It's a Wonderful Life
11. Which of Bing's films is closest in plot to Rodney Dangerfield's current film "Back to School"?
 - (a) High Time
 - (b) College Humor
 - (c) Two for Tonight
12. Which of the following songs was not recorded by Bing Crosby?
 - (a) Strangers in the Dark
 - (b) Poinciana
 - (c) Now It Can Be Told
13. What is the title of the record album that Bing recorded with the late Fred Astaire for United Artists?
 - (a) Beautiful Memories
 - (b) A Couple of Song and Dance Men
 - (c) That's What Life Is All About
14. In which of the following films does Bing not play a priest?
 - (a) Say One for Me
 - (b) Welcome Stranger
 - (c) The Bells of St. Mary's
15. Which of the following wrote a book dealing entirely with Bing Crosby's movies?
 - (a) Fred Reynolds
 - (b) Barry Ulanov
 - (c) Laurence J. Zwisohn

ANSWERS: 1-c; 2-b; 3-b; 4-c; 5-a; 6-a; 7-c; 8-b; 9-c; 10-b; 11-a; 12-b; 13-b; 14-c; 15-c.

WANTED!

BINGANG NEEDS



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